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Volume I DECEMBER, MCMV Number I

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January

1906	ANNIVERSARIES
M. 1	A. van Rooy (singer) b. 1870, Rotterdam
T. 2	First performance *Flying Dutchman* (Wagner) 1843, Dresden
W. 3	M. Hauptmann (composer) d. 1868, Leipsig
T. 4	G. B. Pergolese (composer) d. 1710, Jesi
F. 5	H. Herz (pianist) d. 1888, Paris
S. 6	C. A. Cui (composer) b. 1835, Wilna
S. 7	S. Thalberg (pianist) b. 1812, Geneva
M. 8	Hans von Bülow (pianist, conductor) b. 1830, Dresden
T. 9	J. M. Coenen (conductor, composer) d. 1899, Amsterdam
W. 10	J. R. Zumsteeg, b. 1760, Sachsenflur
T. 11	Christian Sinding (composer) b. 1856, Kongberg
F. 12	A. Jensen (composer) b. 1837, Konigsberg
S. 13	H. K. J. Hofmann (composer) b. 1842, Berlin
S. 14	Jean de Reszké (singer) b. 1852, Warsaw
M. 15	Al. Moszkowski (critic) b. 1851, Pilica
T. 16	Leo Delibes (composer) d. 1891, Paris
W. 17	First performance *Troubadour* (Verdi) 1853, Rome
T. 18	A. E. Chabrier (composer) b. 1841, Ambert
F. 19	H. Sachs (singer) d. 1576, Nüremberg
S. 20	F. Lachner (composer) d. 1890, Munich
S. 21	G. A. Lortzing (composer) d. 1851, Berlin
M. 22	V. Righini (composer) b. 1756, Bologna
T. 23	Fél. Clément (composer, critic) d. 1885, Paris
W. 24	F. von Flotow (composer) d. 1883, Darmstadt
T. 25	Jan Blockx (composer) b. 1851, Antwerp
F. 26	J. C. F. Bach (conductor) d. 1795, Bückeburg
S. 27	W. A. Mozart, b. 1756, Salzburg
S. 28	F. Wüllner (conductor, pianist) b. 1832, Munster
M. 29	D. F. E. Auber (composer) b. 1782, Caen
T. 30	O. Lessman (pianist) b. 1844, near Berlin
W. 31	F. P. Schubert (composer) b. 1797, Lichtenthal

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February

1906	ANNIVERSARIES
T. 1	Anna Essipoff (pianist) b. 1851, St. Petersburg
F. 2	G. P. da Palestrina (composer) d. 1594, Rome
S. 3	F. Mendelssohn-Bartholdy (composer) b. 1809, Hamburg
S. 4	M. Costa (composer) b. 1810, Naples
M. 5	First performance *Othello* (Verdi) 1887, Milan
T. 6	H. C. Litolff (pianist, composer) b. 1818, London
W. 7	J. Rebicek (conductor, composer) b. 1844, Prague
T. 8	A. E. M. Grétry (composer) b. 1741, Liège
F. 9	J. L. Dussek (pianist, composer) b. 1761, Tschaslau
S. 10	Adelina Patti (singer) b. 1843, Madrid
S. 11	J. H. Lübeck (composer, conductor) b. 1799, Alphen
M. 12	A. Thomas (composer) d. 1896, Paris
T. 13	Richard Wagner, d. 1883, Venice
W. 14	J. B. van Bree (conductor, violinist) d. 1857, Amsterdam
T. 15	M. I. Glinka (composer) d. 1857, Berlin
F. 16	G. Tartini (violinist, composer) d. 1770, Padua
S. 17	H. Bosmans ('cellist) b. 1856, The Hague
S. 18	Richard Wagner buried (1883) Bayreuth
M. 19	L. Boccherini (composer) b. 1743, Lucca
T. 20	H. Vieuxtemps (violinist) b. 1820, Verviers
W. 21	Leo Delibes (composer) b. 1836, St. Germain du Val
T. 22	Hugo Wolf (composer) d. 1903, Vienna
F. 23	Ed. Risler (pianist) b. 1873, Baden
S. 24	I. Lachner (violinist, composer) d. 1895, Hannover
S. 25	A. L. Conperin (organist) b. 1725, Paris
M. 26	C. Davidoff ('cellist) d. 1889, Moscow
T. 27	Julius Stern (violinist, composer) d. 1883, Berlin
W. 28	E. Parish-Alvars (harpist) b. 1808, West Teignmouth

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March

1906	ANNIVERSARIES
T. 1	P. J. Garat (singer) d. 1823, Paris
F. 2	F. Smetana (composer) b. 1824, Leitomischl
S. 3	H. Heermann (violinist) b. 1844, Heilbronn
S. 4	K. Oberthür (harpist) b. 1819, Munich
M. 5	Arthur Foote (composer) b. 1853, Salem, Massachusetts
T. 6	B. Klein (composer) b. 1793, Cologne
W. 7	G. Graben–Hoffmann (composer) b. 1820, Bnin
T. 8	R. Leoncavallo (composer) b. 1858, Naples
F. 9	Ad. Nourrit (singer) d. 1839, Naples
S. 10	P. de Sarasate (violinist) b. 1844, Pamplona
S. 11	J. Tours (composer, organist) d. 1811, Holland
M. 12	A. Guilmant (organist, composer) b. 1837, Boulogne
T. 13	Hugo Wolf (composer) b. 1860, Windischgrätz
W. 14	Johann Strauss (composer) b. 1804, Vienna
T. 15	L. Cherubini (composer) d. 1842, Paris
F. 16	César Thomson (violinist) b. 1857, Liège
S. 17	M. Garcia (singer) b. 1805, Madrid
S. 18	G. G. Gervinus (critic) d. 1871, Heidelberg
M. 19	First performance *Faust* (Gounod) 1859, Paris
T. 20	J. L. Dussek (pianist, composer) d. 1812, Paris
W. 21	J. S. Bach (composer) b. 1685, Eisenach
T. 22	J. B. Lully (composer) d. 1687, Paris
F. 23	W. Taubert (pianist, composer) b. 1811, Berlin
S. 24	Julius Alsleben (pianist) b. 1832, Berlin
S. 25	F. J. Fétis (composer) b. 1784, Bergen
M. 26	L. van Beethoven, d. 1827, Vienna
T. 27	Vincent d'Indy (composer) b. 1851, Paris
W. 28	Th. Hentschel (conductor, composer) b. 1830, Schirgiswalde
T. 29	First performance *Fidelio* (Beethoven) 1806, Vienna
F. 30	B. E. Scholtz (director, composer) b. 1835, Mayence
S. 31	F. Abt (composer) d. 1885, Wiesbaden

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April

1906	ANNIVERSARIES
S. 1	F. J. Haydn (composer) b. 1732, Rohrau
M. 2	First performance Beethoven's First Symphony, 1800, Vienna
T. 3	Joh. Brahms (composer) d. 1897, Vienna
W. 4	H. Richter (composer, conductor) b. 1843, Raab
T. 5	First performance Beethoven's Second Symphony, 1803
F. 6	F. R. Volkmann (composer) b. 1815, Lommatzsch
S. 7	A. Diabelli (composer) d. 1858, Vienna
S. 8	G. Donizetti (composer) d. 1848, Bergamo
M. 9	E. F. Richter (composer) d. 1879, Leipzig
T. 10	E. d'Albert (pianist) b. 1864, Glasgow
W. 11	E. Audran (composer) b. 1842, Lyons
T. 12	G. Tartini (violinist, composer) b. 1692, Pirano
F. 13	Ed. Lassen (composer) b. 1830, Copenhagen
S. 14	G. F. Händel (composer) d. 1759, London
S. 15	W. Heiser (composer) b. 1816, Berlin
M. 16	J. B. Cramer (pianist) d. 1858, London
T. 17	G. B. Pergolesi (composer) d. 1736, Pozzuoli
W. 18	F. von Suppé (composer) b. 1820, Spalato
T. 19	First performance *Iphigenia in Aulis* (Glück) 1774, Paris
F. 20	J. K. G. Löwe (composer) d. 1869, Kiel
S. 21	F. Gumbert (composer) b. 1818, Berlin
S. 22	E. V. A. Lalo (composer) d. 1892, Paris
M. 23	Arthur Farwell (composer) b. 1872, St. Paul, Minnesota
T. 24	J. Ph. Kirnberger (violinist, critic) b. 1721, Saalfeld
W. 25	Paulina Lucca (singer) b. 1841, Vienna
T. 26	O. Freiberg (violinist) b. 1846, Naumburg
F. 27	F. von Flotow (composer) b. 1812, Teutendorf
S. 28	A. Dreszer (conductor) b. 1845, Kalisch
S. 29	F. Ondricek (violinist) b. 1859, Prague
M. 30	E. Schultz (singer) b. 1826, Dantzig

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May

1906	ANNIVERSARIES
T. 1	First performance *Marriage of Figaro* (Mozart) 1786, Vienna
W. 2	G. Meyerbeer (composer) d. 1864, Paris
T. 3	Fr. Rummel (pianist) d. 1901, Berlin
F. 4	E. D. Wagner (organist, composer) d. 1883, Berlin
S. 5	S. Moniuszko (composer) b. 1820, Ubil
S. 6	Anton Seidl (conductor) b. 1850, Budapest
M. 7	Joh. Brahms (composer) b. 1833, Hamburg
T. 8	R. Senff (conductor) b. 1850, Morl near Halle
W. 9	Julius Röntgen (composer, conductor, pianist) b. 1855, Leipzig
T. 10	Amalia Joachim (singer) b. 1839, Marburg
F. 11	O. Nicolaï (composer) d. 1849, Berlin
S. 12	J. E. F. Massenet (composer) b. 1842, Montaud
S. 13	A. S. Sullivan (composer) b. 1842, London
M. 14	Beethoven completed his Seventh Symphony, 1812
T. 15	L. Arditi (composer) d. 1903, Brighton
W. 16	E. Hille (conductor) b. 1822, Wahlhausen
T. 17	A. B. Marx (critic) d. 1866, Berlin
F. 18	K. Goldmark (composer) b. 1830, Keszthely
S. 19	K. Muller-Hartung (conductor) b. 1834, Stadtsulza
S. 20	Clara Schumann (pianist) d. 1896, Frankfort
M. 21	F. von Suppé (composer) d. 1895, Vienna
T. 22	Richard Wagner, b. 1813, Leipzig
W. 23	G. B. Viotti (violinist) b. 1753, Fontanetto da Po
T. 24	F. E. Fesca (violinist, composer) d. 1826, Karlsruhe
F. 25	A. v. Lwoff (violinist, composer) b. 1799, Reval
S. 26	L. [A.] Maillart (composer) d. 1871, Moulins
S. 27	N. Paganini (violinist) d. 1840, Nizza
M. 28	V. E. Neszler (composer) d. 1890, Strassburg
T. 29	K. Millöcker (composer) b. 1842, Vienna
W. 30	I. Moscheles (pianist) b. 1794, Prague
T. 31	F. J. Haydn (composer) d. 1809, Vienna

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June

1906	ANNIVERSARIES
F. 1	M. I. Glinka (composer) b. 1803, Nowasposkoje
S. 2	Edward Elgar (composer) b. 1857, Worcester
S. 3	G. Bizet (composer) d. 1875, Bougival
M. 4	S. Moniuszko (composer) d. 1872, Warsaw
T. 5	C. M. v. Weber (composer) d. 1826, London
W. 6	Siegfried Wagner (composer, conductor) b. 1869, Lucerne
T. 7	Ph. B. Rüfer (pianist) b. 1844, Liège
F. 8	Robert Schumann (composer) b. 1810, Zwickau
S. 9	Beginning of Mozart's first concert tour, 1763
S. 10	First performance *Tristan* (Wagner) 1865, Munich
M. 11	Richard Strauss (composer) b. 1864, Munich
T. 12	H. Bisschoff (pianist) d. 1889, Nieder-Schönhausen
W. 13	A. E. A. Becker (conductor Berlin Dom Chor) b. 1884, Quedlinburg
T. 14	N. Rubinstein (pianist) b. 1835, Moskow
F. 15	Edvard Grieg (composer) b. 1843, Bergen
S. 16	J. A. Hiller (pianist, composer) d. 1804, Leipzig
S. 17	Ch. Gounod (composer) b. 1818, Paris
M. 18	Dyna Beumer (singer) b. 1860, Brussels
T. 19	F. X. Chivatal (composer) b. 1801, Rumburg
W. 20	Josef Hoffmann (pianist) b. 1877, Krakau
T. 21	First performance *Meistersinger* (Wagner) 1868, Munich
F. 22	E. N. Méhul (composer) b. 1763, Givet
S. 23	Karl Reinecke (conductor, composer) b. 1824, Altona
S. 24	L. Brassin (pianist) b. 1840, Aix la Chapelle
M. 25	J. J. Raff (composer) d. 1882, Frankfort
T. 26	First performance *Die Walküre* (Wagner) 1870, Munich
W. 27	Clothilde Kleeberg (pianist) b. 1866, Paris
T. 28	Jos. Joachim (violinist) b. 1831, Kittsee
F. 29	First performance *Die Feeen* (Wagner) 1839, Munich
S. 30	F. R. Hervé (composer) b. 1825, Houdain

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July

1906	ANNIVERSARIES
S. 1	W. F. Bach (organist) d. 1784, Berlin
M. 2	C. W. v. Glück (composer) b. 1714, Weidenwang
T. 3	F. Bendel (pianist) d. 1874, Berlin
W. 4	A. Mermet (composer) d. 1889, Paris
T. 5	J. Adlung (organist, critic) d. 1762, Erfurt
F. 6	H. Langer (conductor, organist) b. 1819, Höckendorf
S. 7	F. L. Dulon (flutist) d. 1826, Würzburg
S. 8	F. Chrysander (critic) b. 1826, Lübtheen
M. 9	F. Lux (composer, organist) d. 1895, Mayence
T. 10	H. Wieniawski (violinist) b. 1835, Lublin
W. 11	Dan de Lange (composer, critic) b. 1841, Rotterdam
T. 12	H. Barth (pianist) b. 1847, Pillau
F. 13	H. K. Breidenstein (critic) d. 1876, Bonn
S. 14	K. Joseph Brambach (conductor, composer) b. 1833, Bonn
S. 15	K. Czerny (composer) d. 1857, Vienna
M. 16	Eugen Ysaye (violinist) b. 1858, Liège
T. 17	K. Tausig (pianist) d. 1871, Leipzig
W. 18	H. Riemann (critic, composer) b. 1849, Grossmehlra
T. 19	Ferdinand David (violinist) d. 1873, in Klosters
F. 20	A. Piatti ('cellist) d. 1901, Bergamo
S. 21	L. Th. Gouvy (composer) b. 1822, Gaffontaine
S. 22	L. Arditi (violinist) b. 1822, Crescentino
M. 23	E. Colonne (conductor) b. 1838, Bordeaux
T. 24	B. Marcello (composer) d. 1739, Brescia
W. 25	F. Beyen (composer) b. 1805, Querfurt
T. 26	First performance *Parsifal* (Wagner) 1882, Bayreuth
F. 27	E. Breslauer (critic) d. 1899, Berlin
S. 28	J. S. Bach (composer) d. 1750, Leipzig
S. 29	Robert Schumann (composer) d. 1856, Endenich
M. 30	Maria Anna Mozart (pianist) b. 1751, Salzburg
T. 31	Franz Liszt (composer, pianist) d. 1886, Bayreuth

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August

1906	ANNIVERSARIES
W. 1	Catherina van Rennes (composer, singer) b. 1858, Utrecht
T. 2	J. Schulhoff (pianist) b. 1825, Prague
F. 3	First performance *William Tell* (Rossini) 1809, Paris
S. 4	J. C. Boers (violinist, composer, critic) b. 1812, Nymwegen
S. 5	C. L. A. Thomas (composer) b. 1811, Metz
M. 6	H. Litolff (pianist) d. 1891, Paris
T. 7	J. C. H. Rinck (organist) d. 1846, Darmstadt
W. 8	Th. Koschat (composer) b. 1845, Viktring
T. 9	H. Bosmans ('cellist) d. 1896, Amsterdam
F. 10	Barthold Tours (organist) b. 1797, Rotterdam
S. 11	K. G. Bellmann (fagottist) b. 1760, Schellenberg
S. 12	J. L. Nicodé (composer) b. 1853, Jerczik
M. 13	S. Jadassolin (composer, critic) b. 1831, Breslau
T. 14	First performance *Die Walküre* (Wagner) 1876, Bayreuth
W. 15	W. Rust (organist, critic) b. 1822, Dessau
T. 16	First performance *Siegfried* (Wagner) 1876, Bayreuth
F. 17	P. L. L. Benoit (composer) b. 1834, Harlebecke
S. 18	B. L. P. Godard (composer) b. 1849, Paris
S. 19	A. Saltirie (composer) b. 1750, Legnano
M. 20	Christine Nilsson (singer) b. 1843, near Wexiö
T. 21	P. J. V. Lindpaintner (conductor) d. 1856, Nonnenhorn
W. 22	A. Mackenzie (composer) b. 1847, Edinburgh
T. 23	M. Moszkowski (composer) b. 1854, Breslau
F. 24	F. de Craywinkel (composer) b. 1820, Madrid
S. 25	K. A. Haupt (organist) b. 1810, Kunern
S. 26	E. J. M. Chesié (critic) d. 1864, Douarnenez
M. 27	J. Deprès (composer) d. 1521, Condé
T. 28	First performance *Lohengrin* (Wagner) 1850, Weimar
W. 29	Felix Mottl (conductor) b. 1856, near Vienna
T. 30	R. Dreyschock (violinist) b. 1824, Zack
F. 31	E. Kretschmer (composer) b. 1830, Ostritz

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1906	ANNIVERSARIES
S. 1	Engelbert Humperdinck (composer) b. 1854, Sieburg
S. 2	A. J. M. Diepenbrock (composer) b. 1862, Amsterdam
M. 3	F. Chrysander (critic) d. 1901, Bergedorf
T. 4	A. Brückner (composer) b. 1824, Ansfelden
W. 5	G. Meyerbeer (composer) b. 1791, Berlin
T. 6	A. Diabelli (composer) b. 1781, Mattsee
F. 7	Fr. Wüllner (conductor, pianist) d. 1902, Braunfels
S. 8	Anton Dvorák (composer) b. 1841, Mühlhausen
S. 9	O. Jahn (critic) d. 1869, Göttingen
M. 10	N. Jommelli (composer) b. 1714, Aversa
T. 11	E. Hanslick (critic) b. 1825, Prague
W. 12	Th. Kullak (pianist, composer) b. 1818, Krotoschin
T. 13	Clara Schumann (pianist) b. 1819, Leipzig
F. 14	L. Cherubini (composer) b. 1760, Florence
S. 15	J. E. Pasdeloup (conductor) b. 1819, Paris
S. 16	F. J. C. Cleemann (critic) b. 1771, Kriwitz
M. 17	E. Lübeck (pianist) d. 1876, Paris
T. 18	E. Scaria (singer) b. 1840, Graz
W. 19	L. v. Brenner (conductor) b. 1833, Leipzig
T. 20	D. Steibelt (pianist) d. 1823, St. Petersburg
F. 21	Hans Sitt (composer) b. 1850, Prague
S. 22	First performance *Rheingold* (Wagner) 1869, Munich
S. 23	C. L. F. Kreutzer (critic, composer) b. 1817, Paris
M. 24	V. Bellini (composer) d. 1835, Puteaux
T. 25	Johann Strauss (composer) d. 1849, Vienna
W. 26	Henry F. Gilbert (composer) b. 1868, Somerville, Massachusetts
T. 27	Em. Götze (singer) d. 1901, Charlottenburg
F. 28	Ch. Lamoureux (conductor, violinist) b. 1834, Bordeaux
S. 29	A. Hahn (conductor) b. 1828, Thorn
S. 30	First performance *Magic Flute* (Mozart) 1791, Vienna

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October

1906	ANNIVERSARIES
M. 1	G. A. Heinze (composer) b. 1820, Leipzig
T. 2	J. G. Naumann (composer) d. 1801, Dresden
W. 3	W. Bargiel (composer) b. 1828, Berlin
T. 4	H. Brückler (composer) d. 1871, Dresden
F. 5	J. Offenbach (composer) d. 1880, Paris
S. 6	Jenny Lind (singer) b. 1820, Stockholm
S. 7	B. Molique (violinist) b. 1802, Nuremberg
M. 8	E. Sauer (pianist) b. 1862, Hamburg
T 9	G. Verdi (composer) b. 1813, Roncole
W. 10	Ad. v. Henselt (pianist) d. 1899, Warmbrunn
T. 11	H. v. Herzogenberg (composer) d. 1900, Wiesbaden
F. 12	Arthur Nikisch (conductor) b. 1855, Szent Miklos
S. 13	M. Hauptmann (critic) b. 1792, Dresden
S. 14	A. Erkel (conductor, composer) d. 1900, Bekes-Gÿula
M. 15	A. Dreyschock (pianist) b. 1818, Zack
T. 16	J. P. Sweelinck (composer) d. 1621, Amsterdam
W. 17	F. F. Chopin (composer) d. 1849, Paris
T. 18	Max v. d. Sandt (pianist) b. 1868, Rotterdam
F. 19	First performance *Tannhäuser* (Wagner) 1845, Dresden
S. 20	First performance *Rienzi* (Wagner) 1842, Dresden
S. 21	L. Spohr (composer) d. 1859, Kassel
M. 22	Franz Liszt (composer, pianist) b. 1811, Raiding
T. 23	G. A. Lortzing (composer) b. 1801, Berlin
W. 24	R. Franz (composer) d. 1892, Halle
T. 25	G. Bizet (composer) b. 1838, Paris
F. 26	P. Cornelius (composer) d. 1874, Mayence
S. 27	N. Paganini (violinist) b. 1782, Genoa
S. 28	H. Bertini (composer) b. 1798, London
M. 29	Maria-Anna Mozart (pianist) d. 1829, Salzburg
T. 30	F. R. Volkmann (composer) d. 1883, Budapest
W. 31	A. M. R. Radecke (violinist) b. 1830, Dittmannsdorf

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November

1906	ANNIVERSARIES
T. 1	Emma Albani (singer) b. 1850, Chambly
F. 2	Jenny Lind (singer) d. 1887, Malvern Wells
S. 3	V. Bellini (composer) b. 1801, Catania
S. 4	F. Mendelssohn-Bartholdy (composer) d. 1847, Leipzig
M. 5	Hans Sachs (singer) b. 1494, Nüremberg
T. 6	P. I. Tschaikowsky (composer) d. 1893, St. Petersburg
W. 7	I. Brüll (pianist) b. 1846, Prossnitz
T. 8	C. A. Franck (composer) d. 1890, Paris
F. 9	A. Krause (pianist) b. 1834, Geithain
S. 10	F. Couperin (organist) b. 1668, Paris
S. 11	S. David (composer) b. 1838, Paris
M. 12	A. Borodin (composer) b. 1834, St. Petersburg
T. 13	G. A. Rossini (composer) d. 1868, Ruelle
W. 14	G. L. P. Spontini (composer) b. 1774, Majolati
T. 15	C. W. v. Glück (composer) d. 1787, Vienna
F. 16	Minnie Hauck (singer) b. 1852, New York
S. 17	First performance *Mignon* (Thomas) 1866, Paris
S. 18	Henry Rowley Bishop (composer, conductor) b. 1786, London
M. 19	Franz Schubert (composer) d. 1828, Vienna
T. 20	First performance *Fidelio* (Beethoven) 1805, Vienna
W. 21	H. Purcell (composer) d. 1695, London
T. 22	Arthur Sullivan (composer) d. 1900, London
F. 23	Thomas Attwood (organist) b. 1765, London
S. 24	J. B. Bach (organist) b. 1700, Ohrdruf
S. 25	Ethelbert Nevin (composer) b. 1862, Edgeworth, Pennsylvania
M. 26	E. X. Wambach (composer) b. 1854, Arlon
T. 27	Julius Benedict (composer, conductor) b. 1804, Stuttgart
W. 28	Anton Rubinstein (pianist, composer) b. 1830, Wechwotynez
T. 29	M. A. Brandts Buijs, Jr. (conductor, composer) b. 1874, Zutphen
F. 30	J. K. G. Löwe (composer, conductor) b. 1796, Halle

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December

1906	ANNIVERSARIES
S. 1	Agathe Backer-Gröndahl (composer, pianist) b. 1847, Holmestrand
S. 2	Jos. Strauss (composer) d. 1866, Carlsruhe
M. 3	J. W. Kalliwoda (violinist, composer) d. 1866, Carlsruhe
T. 4	R. F. Niemann (pianist, composer) b. 1888, Wesselburen
W. 5	W. A. Mozart, d. 1791, Vienna
T. 6	Madame Schröder-Devrient (singer) b. 1804, Hamburg
F. 7	P. A. Mascagni (composer) b. 1868, Livorno
S. 8	P. J. v. Lindpaintner (composer) b. 1791, Coblenz
S. 9	D. Popper ('cellist) b. 1848, Prague
M. 10	C. A. Franck (composer) b. 1822, Liège
T. 11	H. Berlioz (composer) b. 1803, Côte St. André
W. 12	F. Blumentritt (conductor) b. 1841, Gross-Brevnov
T. 13	J. J. Mouret (composer) d. 1738, Charenton
F. 14	K. Kreutzer (composer) d. 1849, Riga
S. 15	F. A. Boïeldieu (composer) b. 1775, Rouen
S. 16	Augusta M. A. Holmes (composer) b. 1847, Paris
M. 17	L. v. Beethoven baptized, 1770, Bonn
T. 18	C. M. v. Weber (composer) b. 1786, Eutin
W. 19	J. B. C. Dancla (violinist) b. 1818, Bagnères d. Bigorre
T. 20	Th. Werner (violinist) b. 1868, Amsterdam
F. 21	N. W. Gade (composer) d. 1890, Copenhagen
S. 22	Teresa Carreño (pianist) b. 1853, Caracas
S. 23	Eduard de Reszké (singer) b. 1855, Warsaw
M. 24	P. Cornelius (composer) b. 1824, Mayence
T. 25	P. I. Tschaikowsky (composer) b. 1840, Wotkinsk
W. 26	W. V. Volckmar (organist) b. 1812, Hersfeld
T. 27	J. A. Ph. Spitta (professor of music) b. 1841, Hannover
F. 28	B. Kwast, (pianist, conductor, critic) b. 1854, Purmerend
S. 29	G. E. Goltermann ('cellist, composer) d. 1898, Frankfort
S. 30	A. C. P. Messager (composer) b. 1855, Montluçon
M. 31	K. Millöcker (composer) d. 1899, Baden

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List of Names in the Calendar for 1906

Abt, F. b 22 Dec 1819, d 31 March 1885
Adlung, J. b 1699, d 5 July 1762
Albani, E. b 1 Nov 1850
Albert, E. d' b 10 April 1864
Aisleben, Jl. b 24 March 1832
Alvars, E. P. b 28 Feb 1818, d 25 Jan 1849
Arditi, L. b 22 July 1822, d 15 May 1903
Attwood, T. b 23 Nov 1765
Auber, D. F. E. b 29 Jan 1782, d 19 May 1871
Audran, E. b 11 April 1842, d 17 Aug 1901
Bach, J. B. b 24 Nov 1700, d 12 Jan 1743
Bach, J. C. F. b 21 Jan 1732, d 26 Jan 1795
Bach, J. S. b 21 March 1685, d 28 July 1750
Bach, W. F. b 22 Nov 1710, d 1 July 1784
Bargiel, W. b 3 Oct 1828, d 23 Feb 1897
Barth H. b 12 July 1847
Bendel, F. b 23 March 1833 d 3 July 1874
Becker, A.E.A. b. 18 Jun 1834, d 10 Jan 1899
Beethoven, L. v. b 17 Dec 1770 d 26 Mh 1827
Bellini, N. b 3 Nov 1801, d 24 Sept 1835
Bellman, K. G. b 11 Aug 1760 d 1816
Benedict, J. b 27 Nov 1804
Benoit, P.L.L. b 17 Aug 1834, d 8 Mch 1901
Berlioz, H. b 11 Dec 1803, d 8 March 1869
Bertini, H. b 28 Oct 1798, d 1 Oct 1876
Beumer, Dyna b 18 June 1860
Beyen, F. b 25 July 1805, d 14 May 1863
Bishop, H. R. b 18 Nov 1786, d 1855
Bisschoff, H. b 17 Feb 1852 d 12 June 1889
Bizet, G. b 25 Oct 1838, d 3 June 1875
Blockx, J. b 25 Jan 1851
Blumentritt, F. b 13 Dec 1841, d 9 Jun 1903
Boccherini, L. b 19 Feb 1743 d 28 May 1805
Boers, J. C. b 4 Aug 1812, d 1897
Boïeldieu, F. A. b 15 Dec 1775, d 1864
Borodin, A. b 12 Nov 1834, d 26 Feb 1887
Bosmans, H. b 17 Feb 1856, d 9 Aug 1903
Brahms, Joh. b 7 May, 1833, d 3 April 1897
Brambach, K. J. b 14 July 1833, d June 1902
Brassin, L. b 24 June 1840, d 17 May 1884
Bree, J. B. v. b 29 Jan 1801, d 14 Feb 1857
Breidenstein, H.K. b 28 Fy 1790 d 13 Jy 1876
Brenner, L. v. b 19 Sep 1833, d 9 Feb 1902
Breslauer, E. b 29 May 1836, d 27 July 1899
Brückner, A. b 4 Sep 1824, d 11 Oct 1896
Brückler, H. b 18 Feb 1845, d 4 Oct 1871
Brüll, I. b 7 Nov 1846
Buijs, M. A. Brandts, Jr. b 29 Nov 1874
Bülow, H. von b 8 Jan 1830, d 12 Feb 1894
Carreno, T. b 22 Dec 1853
Chabrier, A. E. b 18 Jan 1841
Cherubini, L. b 14 Sep 1760, d 15 Mch 1842
Chivatal, F. X. b 19 June 1801
Chrysander, F. b 8 July 1826, d 3 Sep 1901
Cleemann, F.J.C. b 16 Sep 1771, d 25 Dec 1837
Clement, Fél. b 13 Jan 1822, d 23 Jan 1885
Coenen, J. M. b 28 Jan 1825, d 9 Jan 1893
Colonne, E. b 23 July 1838
Cornelius, P. b 24 Dec 1824, d 26 Oct 1874
Costa, M. b 4 Feb 1810, d 29 April 1884
Couperin, A. L. b 25 Feb 1725, d 1788
Couperin, F. b 10 Nov 1668, d 1733
Cramer, J. B. b 24 Feb 1771, d 16 April 1858
Craywinkel F. de b 24 Aug 1890
Cui, C. A b 6 Jan 1835
Czerny, K. b 21 Feb 1791, d 15 July 1857
Dancla, J. B. C. b 19 Dec 1818
David, Ferd. b 19 June 1810, d 19 July 1873
David, S. b 11 Dec 1826
Davidoff C. b 15 May 1838 ,d 20 Feb 1889
Delibes, Leo, b 21 Feb 1836. d 16 Jan 1891
Deprés, J. b 1450, d 27 Aug 1521
Diabelli, A. b 6 Sep 1781, d 7 April 1858
Diepenbrock, A. J. M. b 2 Sept 1862
Donizetti, G. b 25 Nov 1797, d 8 April 1848
Dreszer, A. b 28 April 1845
Dreyschock, A. b 15 Oct 1818, d 11 Ap 1869
Dreyschock, R. b 20 Aug 1824, d 6 Feb 1869
Dulon, F. L. b 14 Aug 1760, d 7 July 1826
Dussek, J. L. b 9 Feb 1761, d 20 Mar 1812
Dvorak, A. b 8 Sept 1841

Elgar, Edward, b 2 June 1857
Erkel, A. b 2 Jan 1846, d 14 Oct 1900
Essipoff, Anna, b 1 Feb 1851
Farwell, Arthur, b 23 April 1872
Fesca, F. E. b 15 Feb 1798, d 24 May 1826
Fétis, F. J. b 25 Mar 1784, d 26 Mar 1871
Flotow, F. von b 27 Apr 1812, d 24 Jan 1883
Foote, A. b 5 March 1853
Franck, C. A. b 10 Dec 1822, d 8 Nov 1890
Franz, R. b 28 Jun 1815, d 24 Oct 1892
Freiberg, O. b 20 April 1843

Gade, N. W. b 22 Feb 1817, d 21 Dec 1890
Garat, P. J. d 1 March 1823
Garcia M. b 17 March, 1805
Gervinus, G. G. b 20 May 1805, d 18 Mh '71
Gilbert, Henry F. b 26 Sept 1868
Glinka, M. I. b 1 Jun 1806, d 15 Feb 1857
Glück, C. W. v. b 2 Jul 1714, d 15 Nov 1787
Godard, B. L. P. b 18 Aug 1849, d 1895
Goldmark, K. b 18 May 1830
Goltermann, G. E. b 19 Aug 1824, d 29 Dc '98
Götze, b 19 July 1836, d 27 Sept 1901
Gounod, Ch. b 17 Jun 1818, d 18 Oct 1893
Gouvy, L. T. b 21 July 1822
Graben-Hoffman, G. b 7 Mh 1820 d 21 My '00
Grétry, A. E. M. b 8 Feb 1741, d 24 Sep 1813
Grieg, Edv. b 15 June 1843
Gröndahl, A. B b 1 Dec 1847
Guilmant, A. b 12 March 1837
Gumbert, F. b 21 April, 1818

Hahn, A. b 29 Sep 1828, d 14 July 1880
Hanslick, E. b 11 Sept 1825
Händel, G. F. b 23 Feb 1685, d 14 April 1759
Hartung K. Muller-b 1 9 May 1834
Haupt, K. A. b 25 Aug 1810, d 4 July 1891
Hauck, M. b 16 Nov 1852
Hauptmann, M. b 13 Oct 1792, d 3 Jan 1868
Haydn, F. J. b 1 Apr 1732, d 31 May 1809
Heermann, H. b 3 March, 1844
Heinze, G. A. b 1 Oct 1820
Heiser, W. b 15 April 1816
Henselt Ad. v. b 12 May 1814, d 10 Oct 1889
Hentschel, Th. b 28 Mar 1830, d 19 Dec 1892
Hervé, F. R. b 30 June 1825
Herz, H. b 6 Jan 1803, d 5 Jan 1888
Herzogenberg, H. v. b 10 Jn 0643, d 11 Oc 1900
Hille, E. b 16 May 1822, d 18 Dec 1891
Hiller, J. A. b 25 Dec 1728, d 16 June 1804
Hoffmann, Josef, b 20 June 1877
Hofmann, H. K. J. b 13 Jan 1842
Holmes, A.M.A. b 16 Dc 1847, d 28 Jan 1903
Humperdinck, E. b 1 Sept 1854

Indy, Vincent d' b 27 March 1851

Jadassohn, S. b 13 Aug 1831, d 1 Feb 1902
Jahn, O. b 16 June 1813, d 9 Sept 1869
Jensen, A. b 12 Jan 1837, d 23 Jan 1879
Joachim, Am. b 10 May 1830, d 3 Feb 1899
Joachim, Jos. b 28 June 1831
Jommelli, N. b 10 Sep 1714, d 25 Aug 1774

Kalliwoda, J. W. b 21 Feb 1801, d 3 Dc 1866
Kirnberger, J. Ph. b 24 Ap 1721, d 27 Jy 1783
Kleeberg, C. b 27 June 1866
Klein, B. 6 March 1793, d 9 Sept 1832
Koschat, Th. b 8 Aug 1845
Krause, A. b 9 Nov. 1834
Kretschmer, E. b 31 Aug 1830
Kreutzer, C.L.F. b 23 Sep 1817, d 6 Oc 1868
Kreutzer, K. b 22 Nov 1780, d 14 Dec 1849
Kullak, Th. b 12 Sep 1818, d 1 March 1882
Kwast, B. 28 Dec 1854

Lachner, F. b 19 July 1811, d 20 Jan 1890
Lachner, I. b 11 Sep 1807, d 24 Feb 1895
Lalo, E. V. A. 1 27 Jan 1823 d 22 Apr 1892
Lamoureux Ch. b 28 Sep 1834, d 21 Dc 1899
Lange D. de b 11 July 1841
Langer H. b 6 July 1819, d 8 Sept 1899
Lassen, Ed. b 13 April 1830
Leoncavallo, R. b 8 March 1858
Lessman O. b 30 Jan 1844
Lind, J. b 6 Oct 1820, d 2 Nov 1887
Lindpaintner, P.J.v. b 8 Dc 1791, d 21 Au '56
Löwe, J. K. G. b 30 Nov 1796, d 20 April 1869
Lortzing, G. A. b 23 Oct 1801, d 21 Jan 1851
Litolff, H. b 6 Feb 1818, d 6 Aug 1891
Liszt, Fr. b 22 Oct 1811, d 31 July 1886
Lwoff, A. v. b 25 May 1799, d 28 Aug 1870
Lully, J. B. b 1633, d 22 March 1687
Lucca, P. b 25 April 1841
Lübeck, J. H. b 11 Feb 1799, d 7 Feb 1865
Lübeck, E. b 24 Aug. 1830, d 17 Sep 1876
Lux F. b 1830, d 9 Julv 1895

Mackenzie, A. b 22 Aug 1847
Maillart L. [A.] b 24 May 1817, d 26 May '71
Marcello, B. b 24 July, 1686, d 1750
Marx, A. B. b 15 May 1799, d 17 May 1866
Massenet, J. E. F. b 12 May 1842
Mascagni, P. A. b 7 Dec 1863
Méhul, E. N. b 22 June 1763, d 18 Oct 1817
Mendelssohn-Bartholdy F. b 3 Feb 1809, d 4 Nov 1847
Mermet, A. b 1810, d 4 July 1889
Messager, A. C. P. b 30 Dec 1853
Meyerbeer, G. b 5 Sept 1791, d 2 May 1864
Millöcker, K. b 29 May 1842, d 31 Dec 1899
Molique, B. b 7 Oct 1802, d 10 May 1869
Moniuszko, S. b 5 May 1820, d 4 June 1872
Moscheles, I. b 30 May 1794, d 10 Mar 1870
Moszkowski, Al. b 15 Jan 1851
Moszkowski, M. b 23 Aug 1854
Mottl, F. b 30 Aug 1856
Mozart, M. A. b 30 July, 1751, d 29 Oct 1839
Mozart, W. A. b 27 Jan 1750, d 5 Dec 1791

Naumann, J. G. b 17 Ap 1741, d 2 Oct 1801
Neszler, V. E. b 28 Jan 1841, d 28 May 1890
Nevin, E. b 25 Nov 1862, d 20 Feb 1901
Nicodé, J. L. b 12 Aug 1853
Nicolai, O. b 9 June 1810, d 11 May 1849
Niemann, R. F. b 4 Dec 1898
Nikisch, A. b 12 Oct 1855
Nourrit, Ad. b 3 March 1802, d 9 Mar 1839
Nilsson, C. b 20 Aug 1843

Oberthür, K. b 4 March 1819, d 8 May 1895
Offenbach, J. b 21 Jun 1819, d 5 Oct 1880
Ondricek, F. b 29 April 1859

Paganini, N. b 27 Oct 1782, d 27 May 1840
Palestrina, G. P. da b 1515, d 2 Fy 1594
Pasdeloup, J. E. b 15 Sep 1819 d 13 Au 1887
Patti, Adelina b 10 Feb 1843
Pergolese, G. B. b 4 Jan 1710, d 17 Ap 1736
Piatti, A. b 8 Jan 1822, d 20 July 1901
Popper, D. b 9 Dec 1843
Purcell, H. b 1658, d 21 Nov 1695

Radecke, A. M. R. b 31 Oct 1830
Raff, J. J. b 27 May 1822, d 25 June 1882
Rebicek, J. b 7 Feb 1844
Reinecke, K. b 23 June 1824
Rennes, C. v. b 1 Aug 1858
Reszké, Ed. de b 22 Dec 1855
Reszké, J de b 14 Jan 1852
Richter, E. F. b 24 Oct 1808, d 9 April 1879
Richter, H. b 4 April 1843
Riemann, H. b 18 July 1849
Righini, V. b 22 Jan 1756, d 19 April 1812
Rinck, J. C. H. b 18 Feb 1770, d 7 Aug 1846
Risler, Ed. b 23 Feb 1873
Rooy A. van b 1 Jan 1870
Röntgen, J. b 9 May 1855
Rossini, G. A. b 29 Feb 1792, d 13 Nov 1868
Rubinstein, A. b 28 Nov 1830, d 20 Nov 1894
Rubinstein, N. b 14 Jun 1835, d 23 May 1881
Rüfer, Ph. B. b 7 June, 1844
Rummel, Fr. b 1852, d 3 May 1901
Rust, W. b 15 Aug 1822

Sachs, Hans b 5 Nov 1494 d 19 Jan 1576
Saltirie, A. b 19 Aug 1750, d 7 May 1825
Sandt, M. v. d. b 18 Oct 1803
Sarasate, P. de b 10 March 1844
Sauer, E. b 8 Oct 1862
Scaria, E. b 18 Sept 1840, d 22 July 1886
Scholtz, B. E. b 30 March 1835
Schubert, F. P. b 31 Jan 1797, d 19 Nov 1828
Schulhoff, J. b 2 Aug 1825
Schultz, E. b 30 April 1826
Schröder-Devrient, Mad. b 6 Dec 1804, d 26 Jan 1860
Schumann, Cl. b 13 Sep 1819, d 20 May 1896
Schumann, Robt. b 8 Jun 1810, d 29 Jul 1856
Seidl, A. b 6 May 1850, d 22 March 1898
Senff R. b 8 May 1850, d 25 June 1900
Sinding, Chr. b 11 Jan 1856
Sitt, H. b 21 Sept 1850
Smetana, F. b 2 Mar 1824, d 12 May 1884
Spitta, J. A. P. b 27 Dec 1841
Spohr, L. b 5 Apr 1784, d 21 Oct 1859
Spontini, G.L.P. b 14 Au 1774, d 14 Ja 1851
Steibelt, D. b 1765, d 20 Sept 1823
Stern, Julius b 8 April 1820, d 27 Feb 1883
Strauss, J. b 1793, d 2 Dec 1866
Strauss, Joh. b 14 Mar, 1804, d 25 Sep 1849
Strauss, Rich. b 11 June 1864
Sullivan, A. S. b 13 May 1842, d 22 Nov 1900
Suppé, F. von b 18 Apr 1820, d 21 May 1895
Sweelinck, J. P. b 1562, d 16 Oct 1621

Tartini, G. b 12 April 1692, d 16 Feb 1770
Taubert, W. b 23 March 1811, d 7 Jan 1891
Tausig, K. b 4 Nov 1841, d 17 July 1871
Thalberg, S. b 7 Jan 1812, d 27 April 1871
Thomas, C. L. A. b 5 Au 1811, d 12 Feb 1896
Thomson, C. b 16 March 1857
Tours, B. b 10 Aug 1797, d 1864
Tours, J. b 1750, d 11 March 1811
Tschaikowsky, P.I. b 25 Dc 1840, d 6 No 1893
Verdi, G.b 9 Oct 1813, d 27 Jan 1901
Volkmann, F. R. b 6 Apr 1815 d 30 Oct 1883
Volckmar, W.V. b 26 Dec 1812 d 27 Aug 1887
Vieuxtemps, H. b 20 Feb 1820, d 6 Jun 1881
Viotti, G. B. b 23 May 1753, d 3 March 1824
Wagner, E. D. b 18 Feb 1806, d 4 May 1883
Wagner, R. b 22 May 1813, d 13 Feb 1883
Wagner Siegfr. b 6 June 1869
Wambach, F. X. b 26 Nov. 1854
Weber, C. M. v. b 18 Dec 1786, d 5 Jun 1826
Werner, Th. b 20 Dec 1868
Wieniawski, H. b 10 Jul 1835, d 31 Mar 1880
Wolf, H. b 13 March 1860, d 22 Feb 1903
Wüllner, Fr. b 28 Jan 1832, d 7 Sept 1902
Ysaye, E. b 16 July 1858
Zumsteeg, J.R. b 10 Jan 1760, d 27 Jan 1802

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CLAUDE DEBUSSY

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Editorial

AS a foreword to the first number of THE MUSICLOVERS CALENDAR the Editor desires to say that this publication is not in any sense a commercial enterprise, neither is it a medium for advertising the protégés of any particular music publisher, nor is it controlled by any music publishing house or any music firm.

In brief, the publication of THE CALENDAR has been undertaken for the benefit of those who are seriously interested in the doings of the musical world at large, and thus, solely for Art's sake, standing free and independent, with the serious wish to deserve the support of music-lovers on its own merits.

The intention of the publishers has been to make THE CALENDAR a reliable chronicle of such events in the music world as are worthy of a permanent record. The development of music as art in the various great centres of endeavor such as New York, London, Paris, Berlin, Dresden, Vienna, Milan and St. Petersburg, will be discussed by men who are beyond doubt well fitted for this task. At the same time there will be included in the biographical department, sketches of contemporary artists and composers who have by their talents secured more than passing recognition. In this department we have mentioned this year representative composers of America, France, Holland, Norway and Sweden. Next year we shall devote our attention to composers of Germany, England, Russia, and Italy as well as to those of America.

¶ THE CALENDAR will also contain in every number a critical list of new compositions and books, also several essays on topics of interest to every serious musician, written by men who are recognized as keen observers of the tendencies of musical development, both national and individual, in this country and abroad.

There have been disappointments in our effort to have THE CALENDAR published on the date determined upon, namely December first. Not the least of these is the absence of correspondence from Vienna and St. Petersburg, due to an unfortunate misunderstanding as to the date of publication by respective correspondents.

We have followed with interest the progress of the movement, due largely to the efforts of Arthur Farwell of the Wa-Wan Press, "toward American music," and an article on this subject, written by Mr. Farwell, will be published in the next issue of THE MUSICLOVERS CALENDAR. It will not be without interest to note whether the prize competition arranged for readers of THE CALENDAR will bring forth a meritorious and characteristic composition by some young American.

In conclusion the Editor would express appreciation and thanks to the many who have so generously assisted in this work, especially to The Roycrofters for the patience and affectionate care they have bestowed upon every detail of the typographical work. The artistic appearance of THE CALENDAR is due entirely to their efforts—to them the praise.

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The Music of To-morrow

By LAWRENCE GILMAN

IF prophecy in general is sufficiently fraught with peril and uncertainty, what is to be thought of the rashness of one who would assume to adumbrate, however tentatively, the future of the most incalculable of the arts? A reasonably acute observer of literary affairs living in the first quarter of the nineteenth century might, conceivably, have predicted certain dominant phases of the art of letters in our day; but can one sincerely imagine a musical critic contemporaneous with Berlioz, let us say, accurately discerning the art of Richard Strauss? One is aware, of course, of that brilliant achievement of reconstructive criticism which has so comfortably deduced the Strauss of to-day from the Berlioz of an elder time. Yet in the essentials of his art—its incomparable fidelity of representation and its mastery, not merely of decoration, but of structure—the intelligence that shaped "Don Quixote" and "Ein Heldenleben" is far from being implied in the order of creative imagination that wrought out "Benvenuto Cellini" and the "Symphonie fantastique." A culmination of the tendency toward greater definiteness of utterance—toward the more deliberately "programmatic"—is the accomplished and obvious fulfillment: that, indeed, might have been foreseen; but those qualities by virtue of which Strauss is both essentially himself and essentially modern could scarcely have been foreseen in even so recent a past as that of the first of musical Romantics.

It should be noted, however, in extenuation of the rashness of an attempt at prophecy, that the characteristic phases of musical art are becoming, it would seem, of shorter and shorter duration. Newness fades out of it with a rapidity little less than startling; it is, in its present estate, the most fluid, the most mercurial, of aesthetic phenomena. The novelty of yesterday is, in an almost literal sense, the common-place of to-day. In no other art may one witness so constant an alteration of surfaces. The creation of new materials of expression keeps pace with the disuse of those that have become jejune and outworn. Even the flagrant modernity of Strauss is become—if one may venture to whisper it—a little out-moded, a little *vieux jeu*. That nine-days' harmonic wonder of a decade ago, the conflicting tonalities at the end of "Ein Heldenleben," falls upon the ear of our day with an effect as little stimulating as that of a conventional cadence; and the luxuriant chromatics of "Tristan und Isolde"—with which the history of music turned a memorable page—sound almost elementary in comparison with the procedures of the younger French school. I make these observations without the slightest wish either to provoke the conservative or to divert the frivolous and the blasé: it is the sober truth that, to-day, "the music of the world," in the phrase of a delicate and subtle essay of Mr. Vernon Blackburn's, "flies away from us as we watch the burning out of the sun. Like bird after bird its newness flies from us, and

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finds separate resting houses here and there in the places of the past." The years "do actually steal from it an absolute quality which it once possessed"; and they steal it with an increasing haste, an increasing avidity. It is through the contemplation of this fact that one is emboldened to attempt the perilous and somewhat ungrateful task of forecasting the immediate future of the art. It is not impossible, through a scrutiny of its recent past, and of its present tendencies, to play the rôle of prophet with a measure of reasonableness

What, then, is to be its future course? toward what condition, of substance and technique, is it tending?—toward a simplification and lightness of substance, a recovery of the Mozartean ideal, as Mr. James Huneker likes to think; or toward an increased fineness and intensity of emotional substance, an increased subtlety and complexity of texture? Is music to lay firmer hold upon life, is it to become increasingly articulate; or is it to concern itself less intimately with the human drama and revert to the comparatively untroubled estate of an art of pure design? Is it, in brief, to tend more and more definitely toward what we roughly and quite inadequately term the "programmatic" ideal, or is it to become once more an exercise in mere tone-building?

That it should revert to its early irresponsibility and paucity of substance is inconceivable: music can no more be again as if Wagner, Tschaikowsky, and Strauss had never lived, than painting can ignore its debt to Velasquez or to Monet, or English verse its obligation to Keats and Shelley. That music will renounce any of its slowly acquired potencies of vivid and intense expression is unthinkable; and possessing them, as it does, it craves and imperatively demands a full and important subject-matter to work upon.

How, then, in future, is it to approach its material—"that immense and magic spectacle of human affairs," as Arnold called it, "which fascinates the gaze of every man of imagination, and which would be his terror, if it were not at the same time his delight?" Its aspect as a drama of external incident and of emotional conflict, which does not, in Maeterlinck's phrase, "go beyond the determined struggle of man against man, and desire against desire," would seem to have been exploited in modern music to the point of exhaustion. In Strauss—whom one may be permitted to allege as a typical exemplar of the art in its most characteristic present phase—we cannot escape the tyranny of action: either upon the material or the psychic plane, things must inveterately "happen": we are confronted with a sick man struggling against dissolution, with the pitiful career of the Knight of the Rueful Countenance, with a collision between the Overman and the Cosmic Riddle, with the exploits of a magnificently subjective hero, with—but we may relegate the "Domestica" to a less responsible occasion than the present. For all his truth and vigor of presentation, for all his intrepid and rich humanity, Strauss has never touched, has never attempted to touch, that region of experience which lies over the borderland of our spiritual consciousness: and it is toward

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that region that all the finer and, as I think, more permanent elements in our modern art and thought are surely swerving.

Strauss represents, in my view, a declining impulse—the impulse toward an incessant exploitation of the dynamic element in life. There is another and more enduring impulse—that which urges us to listen, not for the echoes of passional and adventurous conflict, but for the vibrations of the spirit beneath. Even in our own day, there are tone-poets who, like Turgenyeff, "weave great romances out of what did not happen": musicians who are sympathetic kinsmen of such spiritual adventurers as M. Maeterlinck and Mr. Yeats in their common and significant reaction against those who are ever, in Mr. Arthur Walkley's vivacious phrase, "on the prowl for 'documents'": who dwell upon the confines of a crepuscular world whose every phase is full of subtle portents; and who are convinced that "there are in man many regions more fertile, more profound, and more interesting than those of his reason or his intelligence." The temperament and ideals of M. Maeterlinck, most representative and insatiable of modern mystics, find a partial analogue, for example, in the music of Charles Martin Loeffler—a cosmopolitan in his art as in his life, whose concern with the things that are actual and present in the world of the imagination is almost wholly negligible: who evokes in his art a beauty, an emotion, which issue from

> A more dream-heavy land,
> A more dream-heavy hour
> than this . . .

and whose inspiration comes to him tinged with the remoteness and the fascination of a spiritual solitude. And in France there is Claude Debussy, the subtlest temperament in European music, who is employing his luminous and recondite art in the weaving of a fastidious mysticism into designs of impalpable and iridescent beauty. These are only several, as they are the most eminent, of those dreamers and poets who are voicing a spirit that is abroad among the arts and among those whose thought is both sensitive and profound. For these, as George Russell (himself a mystic of exquisite temper) has said revealingly of Mr. Yeats' poetic personages, "even in the swaying of a hand or the dropping of hair there is less suggestion of individual action than of a divinity living within them, shaping an elaborate beauty in a dream for its own delight. . . . " And what he says further is not less applicable to that tendency in modern music in which I like to descry an augury for the future: "Other poets," he observes, "have written of a Wisdom overshadowing man and speaking through his lips, or a Will working within the human will—but I think that in this poetry we find for the first time the revelation of the spirit as the weaver of beauty."

What, in music, is to come of this relatively obscure, but evident and profoundly vital impulse? To what is it leading?—To the search, I think, for a still more intimate, luminous, and eloquent means of restoring to us that sense of the invisible which music, preeminently among the arts, is fitted to convey. The order of mysticism which has crept into the art in our time is not yet free from sensuousness; and it is

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overmuch pre-occupied with the merely fantastic, the consciously bizarre. I believe that it will shake itself clear of these things; that it will attain, too, an added fluidity and subtlety of expressional texture—that it will become continually less vehement, violent, and assertive. I hold in my mind the thought of an art from which all crass and formal outlines, all constrictive and lifeless patterns, shall have been deleted—in which everything shall be plastic, fluent, and untrammelled: music without rigid shape or outline—wavering, meditative, cloud-like in its shifting and evanescent forms, its perfect fluidity of movement. There will be, I think, no cadences, modulations, in the obvious and familiar sense of the terms. Succeeding tone-masses will dissolve, merge into one another, as water flows into water. I can hear supremely moving tone-sequences, poignantly chromatic in their progress and inter-relation, yet wholly different (more supple and various) from the formulas perpetuated in contemporary music by those who have drunk too deeply at the intoxicating spring of Wagner's genius. I am aware of a new voice and a new art, subtle yet commanding, having strange and undiscovered potencies of communication, of revelation—a speech at once luminous and esoteric, importunate and profound. Its persuasions, perhaps, shall lead us closer "to the gates of our being. . . . . where are the fountain heads."

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Julius Röntgen

By JACQUES HARTOG*

AMONG the great chamber-music players of our time a conspicuous place must be given to Julius Röntgen, the subject of this sketch. Those whose memories carry them back to the concerts of Rubinstein believe that upon Röntgen's shoulders the mantle rests gracefully. But he is of so modest a disposition that he never sanctions self-advertisement, and thus it may be true that in these bustling times his rare genius is less generally known than that of others among the living masters of music so-called.

A brief mention of the antecedents and early achievements of this talented artist may be of interest to musiclovers in America. Julius Röntgen comes of a very musical family and although born in Germany is of Dutch descent. His father, Engelbert Röntgen, was born in Deventer, September 30, 1829, and died in Leipsig in 1897. He went to Leipsig for the first time in 1848, and took up his violin studies at the conservatory under Ferdinand David. Here the young Engelbert's great talents as a violinist brought him into close touch with Mendelssohn, Schumann, and Moscheles, and his genius was so appreciated that he was retained as teacher at the conservatory, and concertmeister in the Gewandhaus orchestra, at that time under the leadership of Mendelssohn.

In 1854 Engelbert Röntgen married Paulina Klengel, daughter of the well-known musician, Moritz Klengel, of Leipsig. From this marriage Julius Röntgen was born May 9, 1855. The Klengel family had in Leipsig a large musical circle in the midst of which Julius grew up. His first instruction in piano was received from his grandfather Klengel. But besides piano the study of organ was also undertaken, and this upon an old instrument which had formerly belonged to Joh. Seb. Bach. While a very small boy Julius played the symphonies of Haydn, Mozart, and Beethoven (piano arrangement, four hands) with his mother. Among these, Beethoven's Sixth Symphony (Pastorale) remained always his favorite. His father instructed him in violin, and as a youth he took part in the string quartets frequently played in his own house.

Young Röntgen as a child attracted the admiration of Ignace Moscheles—then teacher of piano at the Leipsig Conservatory—and they played together on two pianos the Preludes of Bach. When nine years of age Julius composed pieces for two violins, and a piano sonata in four parts which, because his fingers were too small, was played by his mother.

Later Röntgen studied theory with Moritz Hauptmann, piano with Louis Plaidy, instrumentation with Reinecke, and composition with Franz Lachner at Munich. He visited Holland for the first time in 1866, and was the guest of his father's friend, Professor A. D. Loman at Amsterdam. Here he made the acquaintance of Franz Coenen (director of the conservatory) and at this

*Dr. Hartog is lecturer on the History of Music at the University and also at the Conservatory of Amsterdam.

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Julius Röntgen.

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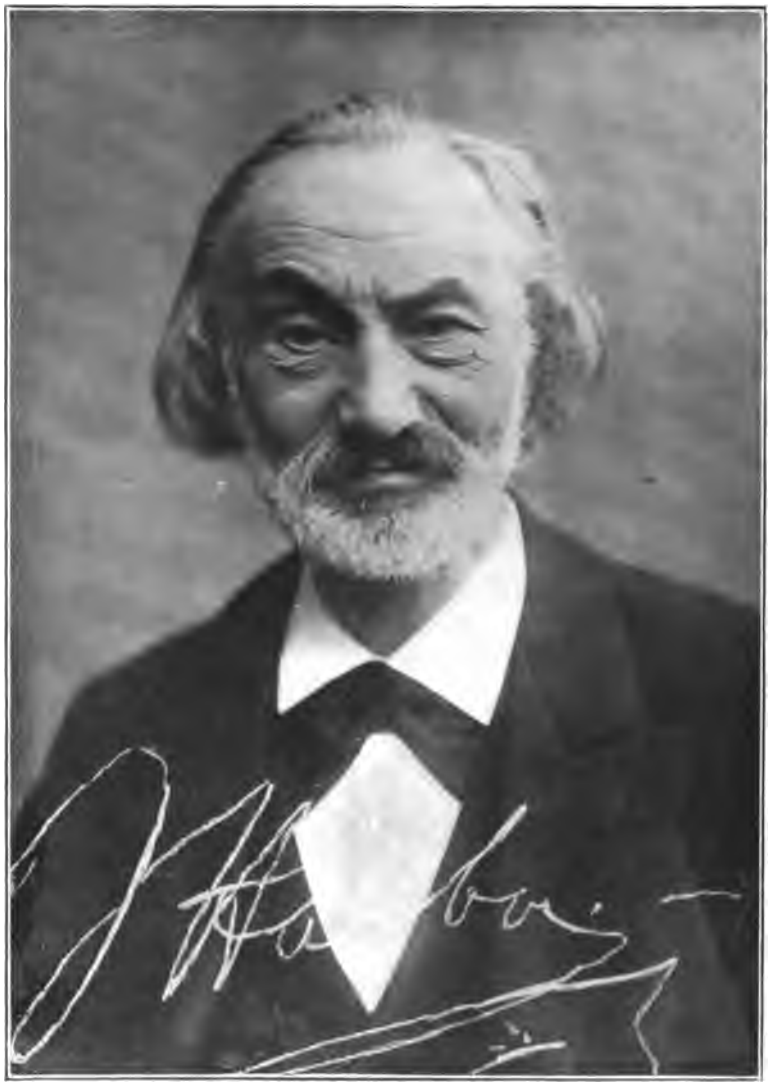

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meeting one of his string quartets was played. In the same year Röntgen's father played with Joachim at the Niederrheinische Musikfest, at Düsseldorf, a duet for violin and viola which had been composed by Julius. Soon after this the young man played for Liszt his *Fugue* on B. A. C. H.

In 1871 Röntgen came before the public as a composer and published sonatas for piano and strings and piano solos. This year he also played in public for the first time at the Gewandhaus in Leipsig at a chamber-music concert and his own 'cello sonata was included in the program. In 1873 he made a tour with the famous singer, Julius Stockhausen, and at Berlin he became acquainted with Joachim, Clara Schumann, and Johannes Brahms, for whose compositions Röntgen retains a deep admiration, having done more than any other man to make them known in Holland.

So great indeed was his love for the muse of Brahms that on hearing for the first time the D major Symphony (2d, op. 90), which was still in manuscript, and was performed under leadership of Brahms himself, Röntgen was so enraptured with the first *Allegro* that he played it by heart for some of his friends immediately after the rehearsal.

Dr. Röntgen took up his residence in Amsterdam in 1877, having been appointed teacher of piano at the conservatory in the place of the late Henri Coenen. At that time he established soirées for chamber music and has continued them with great success for eighteen years. After the retirement of G. A. Heinze he directed the choral society Excelsior and succeeded Joh. J. H. Verhulst as director of the concerts of Felix Meritis. He was also director of the Society der Toonkunst at Amsterdam, and he continues as director of the Amsterdam Conservatory and professor in piano and ensemble playing at that institution.

But Röntgen's strength remains ever his greatness as a player of chamber music. Perhaps his knowledge of that part of musical literature is not excelled by any one. An instance may be cited as when at one of his chamber concerts he was to play the *Kreutzer Sonata* and, on seating himself at the piano, found that his notes were missing. Without hesitation he began to play from memory and continued uninterruptedly to the end.

Of recent years Röntgen has devoted himself to his chamber concerts in Holland, composition, and teaching. But he makes one tour annually with the singer, Johan Messchaert, and this includes Norway and Sweden, Berlin, Dresden, Leipsig, Vienna, St. Petersburg, and Moskow. Here these two great artists are always triumphantly fêted by the same devoted company, who eagerly look forward to these concerts from year to year. ¶ As high as Röntgen stands as an artist so high a place must be given him also as a man. His noble, unselfish heart has won him many friends and for each he has a kindly and encouraging word. Dr. Röntgen possesses a charming home on the Vondels Park in Amsterdam and leads a most happy life, surrounded by the devotion of his wife and children, his pupils, and indeed of all with whom he comes in contact. He married for the

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first time, in Leipsig in 1878, the young Swedish artist (violinist), Amanda Maier, who had composed much for violin, organ, piano, and 'cello. She died a few years later, leaving two sons, one a violinist and the other a 'cellist. Dr. Röntgen married for the second time his gifted pupil, Miss des Amorie van der Hoeven.

Some of Julius Röntgen's best-known compositions are:*

For Orchestra: A Serenade for Wind Instruments, op. 24.
A Symphony.
Nordische Ballade.

For Voice: Toskanische Rispetti, for solo voices and piano, op. 9.
9 Songs, words by Mirza Schaffy, op. 15.
Songs from "Meine Ruh" by Carmen Sylva, for women's voices and piano, op. 26.
Prayer, for mixed chorus with orchestra, op. 27.
Sturmesmythe, for mixed chorus with orchestra.
Oud. Nederl. Amoreuze Liedekens, for one voice and piano, op. 29.
Das Kind von Oestreich, for contralto and piano, op. 30.

For Piano and Strings: Sonata for piano and violin (B min.) op. 1.
Sonata for piano and 'cello (B maj.) op. 3.
Sonata for piano and violin (No. 2) (F sharp min.) op. 20.
Norwegian Folk Song with variations, for piano and violin, op. 21.
Trio, for piano, violin and 'cello, op. 23.
Phantaisie for piano and violin, op. 24.
'Cello Concerto.

For Piano: Concerto, for piano with orchestra, op. 14.
Concerto, for piano with orchestra (D maj.) op. 18.
Sonata, No. 1 (A maj.) op. 2.
Cyclus Phantaisiestücke, op. 5.
Ballade No. 1 (D min.) op. 6.
Sonata, in four movements (D min.) op. 7.
Phantaisie (C maj.) op. 8.
Sonata No. 2 (D flat maj.) op. 10.
Neckens Polska, variations on a Swedish folk song, op. 11.
Julklapp, little piano pieces, op. 12.
Improvisata, Norwegian folk song.
Ballade No. 2 (G min.) op. 22.
Variationen und Finale über Ungarische Czardas, op. 25.
Fugues, op. 28.
Sonata, op. 40.

Piano Duets: Aus der Jugendzeit, Kleine Vierhändige Klavierstücke, 3 volumes.
Serenade Bearbeitet für Pianoforte zu 4 Händen von Engelbert Röntgen, op. 14.
Introduktion, Scherzo, Intermezzo, Finale, op. 16.
Theme with variations (A flat maj.) op. 27.

For two Pianos: Concerto (D maj.) op. 18.

Recent compositions are: 14 Alt Niederländische Volkslieder nach Adr. Valerius.
6 Oud Niederländische Liederen meerstemmig, op. 42.

*A *Cadenz* by Julius Röntgen, from manuscript, will be found at the back of THE CALENDAR.

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MRS. H. H. A. BEACH

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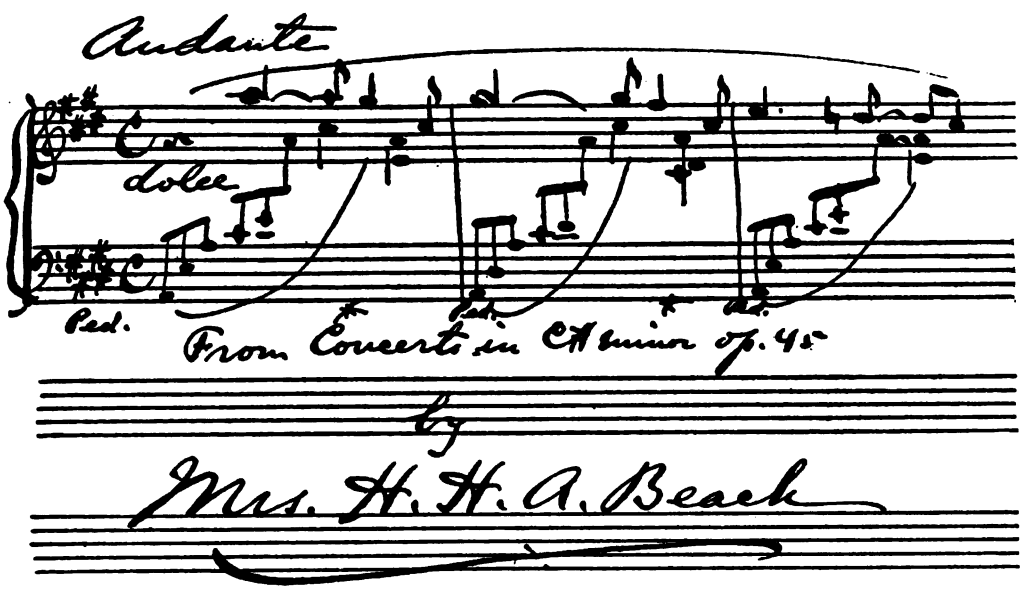
The Uplift of Music

By MRS. H. H. A. BEACH

THE moral influence and uplifting power of music I have found most truthfully and nobly expressed in the words of Plato, "Music is the essence of order, and leads to all that is good, just, and beautiful." We learn of Martin Luther that "Music is a discipline and a mistress of order and good manners." And from Ruskin that "Music is the first, the simplest, and the most effective of all instruments of moral instruction." Thackeray writes that "Music is irresistible; its charities are countless; it stirs the feelings of love, peace, and friendship as scarce any mortal agent can."

Little can be added to swell the volume of such testimony of its power. But the noblest attributes of so great an educational force may be lost and frittered away forever by its degradation to the purpose of mere amusement.

¶ The monuments of a nation mark the progress of its civilization, but its intelligence and education are qualified by its music.

Let us then realize the magnitude of our responsibility in accepting the education of our young people, in the perfecting of their judgment, and in ripening their powers of instruction for the unknown genius and talent of the future.

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The Musical Year

NEW YORK AND WORCESTER FESTIVAL By H. E. KREHBIEL

IT might be well could we have a quantitative as well as a qualitative analysis of the last musical season in New York City. In a quantitative analysis no harm could come such as might result from the personal equation without which a qualitative analysis is scarcely conceivable. In blending the two I hope to convey such an impression of the musical activities of the American metropolis as will inspire some measure of respect from persons whom distance and native prejudice have conspired so long to keep in ignorance. A short time ago I was called on to enumerate some of the advantages which New York holds out to music-students, and to that end I went over the records of last season's doings in the metropolis. I found that New York's last season of opera exceeded considerably that of London in respect both of variety and extent, and that its Wagnerian repertory, by which much measure is meted now-a-days, was larger than that of most of the German capitals; also that it was unique in this that it offered the only opportunity to be found in the world for hearing current works in the languages in which they were written, i. e. Italian operas in Italian, French operas in French, and German operas in German. I do not write this down in a boastful spirit, although there might be no harm in boasting a bit about so obvious an artistic virtue. I found, too, a cause for pardonable pride in the number and character of the orchestral concerts enjoyed by the musical public;—the circumstance that half a dozen regular organizations numbering from sixty to one hundred players give each series of concerts marked by distinction and individuality in scope, purpose, nature and character; that these concerts number about one hundred in the course of a season, and that all have created for themselves bodies of patrons that are all not only steadily growing in number, but also in appreciation of the high and highest things in art; that while the Philharmonic Society, still pursuing its old aim to conserve the best in the fields of symphonic composition also affords its patrons opportunities to study progressive ideals and methods of interpretation and performance by bringing each year from Europe representative conductors of the foremost existing schools; that one series of orchestral concerts is devoted wholly to the exploitation of the works of Russian composers; another to archaic products whose beauty is coming into new appreciation for the mere musiclover as well as the historical student; that New York maintains choirs of like variety — one devoted to the broad and general field of modern oratorio another to church music and still another to the masterpieces of unaccompanied polyphony from the Sixteenth Century to the present day. In all this there is certainly food for reflection, as there is also in the purely financial side of the artistic proposition; for the amount of money expended on music by a community is in a serious sense a touchstone of that community's musical culture. Here the figures are for

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midable indeed. New York last year paid out about $2,750,000 for its musical entertainments exclusive of the frivolous farces and comedies which pose as comic operas and occupy continuously about a dozen of the city's half-hundred theatres from September till August.

Let this suffice as an excuse for inviting the reader to a more detailed study of the activities of the season which has gone on the records as that of 1904-1905. Of necessity I confine myself to its most widely significant features. In New York, as elsewhere, there is always a preliminary skirmish before the battle opens and a lot of desultory musketry after the last reverberating shot has been fired; these are chiefly concerned with the advertising methods of teachers and agents and must not detain us. As a rule the first and last concerts of the Philharmonic Society may be said to mark the boundaries of the serious season in New York. Within the twenty weeks which these dates compass, most of the music which is of consequence takes place. Last season the two dates were November 11 and March 25. Most in the public eye was the season of grand opera at the Metropolitan Opera House. It had various aspects, some not altogether flattering to the taste of the community, some decidedly discouraging to all musiclovers who are hoping some day to see opera in New York placed on a real and enduring artistic basis. The season endured fifteen weeks, within which period there fell sixty subscription performances and thirty-four special performances. The subscription performances held the social and fashionable interest; the interest which may be set down as predominantly artistic fell on the extra performances. Fifteen of these were devoted to the regular repertory but took place on Saturday evenings at reduced prices; the rest were given up to works withheld from the regular list, such as "Parsifal" and the "Nibelung" dramas. If one chooses he may see a very significant fact touching fashionable and non-fashionable opera in a comparison of the two repertories. In all thirty operas and two ballets were given, but of the regular subscription sixty, sixteen only were in German — thirteen of Wagner's operas and dramas and three of operetta. Manager Conried to cull out a financial holiday for himself brought forward Strauss's "Die Fledermaus," and made a silly romp out of it, compelling all the artists of his company, (who were bound by their contracts to sing gratuitously once in the season), to appear in a vaudeville scene and dance in the finale of the second act. Here all the dignity of the fine institution was thrown to the winds. Now note the difference: out of thirty-seven extra performances twenty-six were devoted to Wagnerian tragedy. Twice "Der Ring des Nibelungen" was given in serial form, and there were eight representations of "Parsifal." In producing this last work of Wagner's, Mr. Conried was repeating an experiment which in the season preceding had produced a sensation, not to say a consternation, throughout Europe. It was not so popularly successful the second time as it had been at the first, since it had to forego the adventitous helps of a vast *réclame* and endure the rivalry of Mr. Savage's per-

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formances in English at lower prices; but the opening failures were redeemed before the season closed. I would not like to be thought invidious in my comparison of the two lists; but I can not help thinking that Mr. Conried proceeded on the theory that New York's opera-goers ought properly, or might profitably, be segregated into two classes —one composed of the votaries of the opera as a social function and a fashionable fad, the other of real lovers of the art-form. The patrons of the extra performances had to get along without "Don Pasquale," "La Gioconda," "Tristan und Isolde," "Rigoletto," "Lucrezia Borgia," "La Bohème," "Tosca," "Elisir d'Amore," and "Les Huguenots"; but in compensation they had the following operas which were absent from the subscription list: "Parsifal," "Fidelio," "Das Rheingold," "Siegfried," "Götterdämmerung," and the ballet "Coppélia." Operas heard by both classes of patrons were "Aida," "Lucia," "Carmen," "Die Meistersinger," "Nozze di Figaro," "Tannhäuser," "Die Walküre," "Il Barbiere," "Faust," "Cavalleria Rusticana," "I Pagliacci," "Lohengrin," "Roméo et Juliette," "Die Fledermaus," and the ballet "Puppenfee." The preponderance of Italian operas in the season's list was due primarily to the popularity of Signor Caruso which was like unto that of the famous *castrati* in the London seasons a century and a half ago. His chief associates were Mesdames Sembrich, Eames, Nordica, Ackté, Fremstad and Homer, and Messieurs Saléza, Knote, Van Rooy, Burgstaller, Dippel, Scotti and Plançon. There were notable individual performances in every representation and some fine scenic displays; but the choral and orchestral features were frequently faulty and the dramatic proprieties often outraged. Mr. Conried's loud protestations in favor of *ensemble* when he assumed administration of the Metropolitan Opera two years ago, did not stand in the way of his reduction of the factor which could least endure it—the orchestra. Madame Melba had been engaged for a small number of performances, but illness prevented her from continuing after a single abortive attempt in "La Bohème."

¶ The highest class of orchestral concerts were given by the Philharmonic, Symphony and Boston orchestras. Similar concerts having a specific educational purpose and value were those of the Young People's, Russian and American orchestras; concerts of a miscellaneous and popular kind were given on Sunday evenings by Victor Herbert's orchestra and the band of the Metropolitan Opera House at whose concerts the singers of the opera took part. Besides there were some concerts by younger orchestral players late in the season under the direction of A. D. Volpe, and orchestras were employed by a number of visiting artists at their introductory concerts. The Philharmonic Society concluded its sixty-third annual season and, pursuing a policy adopted a year before, presented foreign conductors as "star" attractions. They were Gustav F. Kogel of Frankfort, Edouard Colonne of Paris, Wasili Safonoff of Moscow, Felix Weingartner of Munich and Karl Panzner of Bremen. Theodore Thomas had been invited to conduct the last concert, but

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he dying before the time, Herr Kogel was brought a second time from Frankfort. The subscription season of eight concerts and as many public rehearsals, was extended by two meetings to enable Herr Weingartner to exhibit his prowess as an interpreter of Beethoven's "Choral" Symphony. The concerts were without exception highly successful, especially the extra ones in which Herr Weingartner achieved a sensational effect in the Beethoven work. Much of the effect was due to his masterly development of the climax, not in each movement but in the work as a whole, making it in the final movement and with his combined masses; but much was also due to his employment of the device of having the revolutionary part follow hard upon the heels of the celestial variations without a pause between the movements. The device I have long contended lay in Beethoven's intentions and, indeed, is essential to a proclamation of his poetic purposes; but it is all but universally ignored. The concerts of the Boston Orchestra were the most finished technically and the most opulent in tonal beauty of any heard in the season; but did not differ in any respect from those heard from the same organization elsewhere. The New York Symphony Orchestra, Walter Damrosch, conductor, paid considerable attention to new and unfamiliar works reviving Beethoven's old piece of musical claptrap "Wellington's Victory," and the Russian Symphony Society, Modest Altschuler, conductor, called attention to many works by Russian musicians which had never before been heard of in New York. Sam Franko's American Orchestra also made unfamiliar music its objective point, but here the compositions were all old, Mr. Franko's strivings being directed to a revival of the instrumental music of the Eighteenth Century under the original conditions, —a most commendable bit of antiquarianism. The concerts of the Young People's Symphony Society, Frank Damrosch, conductor, took on an advanced phase in the inclusion for the first time of entire symphonies instead of disconnected movements. At these concerts, as also at those of the People's Symphony Society conducted by F. X. Arens, and designed particularly for wage-earners, the music was preceded by explanatory talks from the conductor ♣ ♣

The city's allotment of choral music came from the Oratorio Society (Brahms's "German Requiem," Bach's "Sleepers, wake," "Messiah," Richard Strauss's "Taillefer," and Dvořák's "Stabat Mater,") the Musical Art Society, a choir of seventy-five paid singers which gives two concerts annually devoted to new and old *a capella* music, the People's Choral Union and the People's Singing Classes. All of these organizations are under the direction of Frank Damrosch, the last two being gigantic bodies enlisted from the wage-earning classes chiefly of the East Side, studying music at their own expense. Chamber music was provided by the Kneisel and Symphony Quartets of Boston, the Dannreuther, Mannes, Kaltenborn and Olive Mead Quartets, the Margulies, New York and Mendelssohn Trios, and the Quatoir du Flonzaley, an organization privately maintained in the old-time

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princely manner by Mr. E. J. Coppet, who gave its services to several philanthropic institutions.

Among the foreign artists who were heard in recital and concert were Paderewski, Hofmann, Aus der Ohe, Pachmann, D'Albert and Rudolf Friml, pianists; Ysaye, Hess, Kreisler, Von Vecsey and Marie Nichols, violinists; Guilmant, organ, and Anton Hekking and Pablo Casals, violoncellists.

THE festival of the Worcester County Musical Association which was held in Mechanics Hall, Worcester, Massachusetts, in the last week of September, 1905, was the forty-eighth annual meeting of its kind. These festivals are the oldest festivals in America and preserve a record dating back to the days of the itinerant New England singing teacher and his "conventions" held in one town after another. I have known them twenty years; have seen them reach the climax of their popularity and then wane until their continued existence seemed seriously threatened. When they were most popular they were the least interesting. Their programmes were filled with trash and the features which from an artistic point of view provided their only *raison d'être* were sacrificed to the idle display of opera prima donnas and their airs. To save them a younger element took them in hand, and though some of the old elements are still retained (notably a hand-all-round wind-up of the principal solo performers on the last evening, with the choir silenced and the orchestra relegated to the task of playing tum-te-tum accompaniments to frivolous opera airs), real festival dignity is gradually being reached, and the music is better than it has ever been. At the first festival which I attended in 1885, Handel's "Utrecht Jubilate," and "Messiah," and Bach's "A Stronghold sure" were consorted with Macfarren's "May Day" and Henry Smart's "Bride of Dunkerron." Macfarren's "May Day" was the only work which had not been previously given. Then there were eight concerts. In the five concerts this year the choral novelties were Mozart's "Requiem" and Anton Bruckner's "Te Deum," besides the choir sang the choral finale of Beethoven's Ninth Symphony, half of César Franck's "Beatitudes" (works which had figured on earlier schemes) and the finale of Wagner's "Kaisermarsch." Moreover the choir sang in better style than ever before in my opinion, though suffering from a pitiful want of tenors. The new spirit which came in with the young conductors, George W. Chadwick, Wallace Goodrich and Franz Kneisel has thoroughly vitalized the institution, and failure now could only be set down as a testimony of poverty of appreciation on the part of the Worcester public—an admission that it is still hankering after the sweetmeats of its musical childhood.

The choral works and the Beethoven symphony were conducted this year by Mr. Goodrich, Mr. Kneisel caring for the accompaniments to the solos and the orchestral pieces among which were Mendelssohn's "Italian Symphony," the second part of Liszt's "Faust Symphony," French novelties in the shape of the Scherzo by Paul Dukas, entitled "L'Apprenti Sorcier," a bit

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of between-acts music by Fauré for Maeterlinck's "Pélléas et Mélissande," and a new symphonic poem entitled "Cleopatra" by George W. Chadwick. This composition disclosed some ambitious striving on the part of the composer for luxuriance of color and daring harmonic expression. It does not aim at illustration of incident though there is more than a hint of the picture of the Egyptian's barge sailing up the Cydmus to meet Antony when, as Plutarch says, "oars of silver beat time to the music of flutes and fifes and harps" in the introduction, and a pompous finale blending the themes of the lovers may well be accepted as a musical celebration of the burial of the lovers in a common grave. The orchestra of fifty men from Boston gave the work a vivid performance and it won favor though without compelling the thought that it deserves to rank with the best of Mr. Chadwick's earlier achievements. The climax of the solo features of the festival was reached in Harold Bauer's performance of Tschaikowsky's pianoforte concerto in B-flat minor. The solo singers were Mrs. Rider-Kelsey, Mrs. Marie Kunkel Zimmerman, Charlotte Maconda, Mrs. Bertha Cushing Child, Mrs. Helen Allen Hunt, George Hamlin, George Leon Moore, Clarence B. Shirley, Julian Walker, Herbert Witherspoon and Harrison Bennett. Mademoiselle Jolivet, a French violinist living in London, played Lalo's "Symphonie espagnole" and Sarasate's "Zigeunerweisen."

LONDON By E. A. BAUGHAN

THE candid critic is rather at a disadvantage in reviewing the year's music in London. It is true that we have a plethora of music. All the great soloists visit us from time to time; we have an opera season as brilliant as the opera season at the New York Metropolitan; we have two more or less permanent orchestras, a season of Promenade Concerts at which important foreign and native novelties are produced, at least two big choral societies in central London, and the number of concerts given daily from the middle of October to the middle of December, and from March to the end of June, makes it impossible for the most energetic critic to notice a tithe of them; but this activity, which to the foreigner makes London seem such a brilliant musical centre, is delusive, and the bitter truth is that musical affairs here are in a very unhealthy state. It is not easy to diagnose the disease from which we suffer: it is so complex. But one thing is clear, whether it be a cause or only a symptom—the amount of music made in London is far in excess of the demand.

Concert agents of repute assure me that even artists of European renown who give their instrumental and vocal recitals in London with considerable *éclat* do not find material account in their appearances. The artists who draw paying audiences can be counted on the fingers of one hand. The rest play and sing here because London is a recognized musical centre with a competent

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and honest press, and an artistically successful *début* in London may mean financially successful tours in the provinces, and, perhaps, in America. Also there are a few private engagements to be picked up during the London season, for our rich and fashionable classes give expensive musical at-homes at which the great singers and instrumentalists are the chief attraction. The excess of concerts has had the effect of creating the chronic deadhead. If a paying audience cannot be found, the agent must fill his hall in some fashion or other. The best of the agents manage to attract an audience of musical deadheads, an audience which includes a number of well-known professional men and women, and it is conceivable that a new artist may find them useful as peripatetic advertisers. Other agents, who have not the same standing and have lost what little they have ever had by indiscriminate concert-giving, are obliged to take their audiences where they find them. The result is often a weird procession of ill-dressed and palpably unmusical people into the stalls of our concert-halls.

Things have come to such a pass that it is hardly an exaggeration to say that concert-agents will soon have to pay their audiences. The effect of this free-concert business can be easily imagined: concerts become a drug in the market, and the very people who might pay to hear music are able to get so much for nothing that to buy a ticket would seem to them a clear sign of mental deterioration. Of course, a few very great artists stand alone in attracting a *real* audience—Paderewski, de Pachmann, Busoni, Kreisler and Joachim. But even in this respect London audiences are curiously apathetic. They will not pay, as a general rule, to hear such artists as D'Albert and Lamond, and to our eternal shame, we have allowed the great Ysaye to play to half empty rooms, while each immature prodigy gains ephemeral fame.

One reads a great deal concerning the high standard of taste in London for music compared with the taste for drama, but the comparison is deceptive, for theatres, with hardly a single exception, are business affairs, whereas concerts are merely rather costly advertisements for the players and singers, and, for the most part, supply no public demand.

This system of free concerts has demoralized the musical world. Valiant efforts have been made to end the existence of the Deadhead, and in a few cases the efforts have been successful. For years Mr. Robert Newman did his best to kill these parasites on music, and now that the concerts at the Queen's Hall are no longer under his control he has the bitter joy of seeing them successful. The Queen's Hall Orchestra is, indeed, the jewel in our musical crown. It is financed by Mr. Edgar Speyer and other wealthy music-lovers, and the band is the nearest approach to a permanent orchestra which we possess. But it has not yet been found possible to employ it all the year round, and consequently Mr. Wood cannot engage the very best instrumentalists throughout his orchestra. On the other hand, he is given almost unlimited rehearsals, and in consequence has worked up his orchestra to a pitch of discipline which was not possible

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under the old conditions. The Promenade concerts are the backbone of the enterprise, for they enable Mr. Wood to add to his répertoires and to train his men. The programmes, even of the Popular Nights, are practically those of classical symphony concerts, and include a number of new foreign and native compositions. This year Strauss's "Ein Heldenleben" and "Sinfonia Domestica," as well as the "Don Juan," "Tod und Verklärung" and "Till Eulenspiegel" have been made part of the regular répertoire, and the unskilled public apparently finds no difficulty in understanding these complex works. Possibly the unskilled public does not confuse its mind by reading analytical descriptions and guides to Strauss's meaning or the want of it. Among other things we heard Mahler's first symphony last year and we are promised a performance of the Viennese conductor's latest work. It would be impossible to mention all the new compositions Mr. Wood has brought to a hearing, but he has enabled the public to form an estimate of the achievements of the younger School of British composers. At present they seem obsessed by admiration for Richard Strauss, and some strange experiments have been made as adventures in technique. To Mr. Wood, too, is due the first performance of "Ein Heldenleben," a couple of years ago, some time after you in America had heard the symphonic poem. This year the "Sinfonia Domestica" was played for the first time — also after its performance in America. The apparent simplicity of the music, and the naïveté of the subject it illustrates, if viewed *au pied de la lettre*, have divided ardent lovers of Strauss into two camps. Those who consider his "Thus Sprach Zarathustra" one of the finest things he has written are of opinion that in the "Domestica" the composer has made a sort of recantation. Others, and I think rightly, see in it only a modification of method to suit the character of the subject. As usual Strauss's aimless mystification of his admirers by inserting a few realistic indications in his score, and his endorsement of official guides which pretend to connect certain passages with the Baby's Morning and Evening Baths, have made the Philistines rejoice. To myself the music speaks of more general matters, and the slight realism is but a kind of symbolism. And the style seems to me less mannered than that of "Ein Heldenleben," which, to tell the truth, does not wear very well. After many hearings I begin to find Strauss's continual use of dissonances and his fussy polyphony somewhat artificial. There is a deal of pose in Strauss, side by side with real genius. Will he ever understand that some of the finest things in art have been said in the simplest way?

¶ To return to the Queen's Hall Orchestra, it is perhaps difficult for you to understand that neither of these symphonic poems could ever have been performed in London had it not been that the Queen's Hall Orchestra syndicate is not merely a money-making body. The cost of the extra rehearsals and the extra instruments and instrumentalists would have been prohibitive.

In addition to the Queen's Hall band we have the London Symphony Orchestra, a body of players who seceded

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from the Queen's Hall Orchestra when Mr. Wood and his directors decided to insist on contracts claiming the whole of the players' services. This was made necessary by the fact that many of the men were also engaged by the Philharmonic Society, by the Covent Garden Opera Syndicate and by the committees of provincial festivals. It was almost impossible to hold a rehearsal without a number of deputies in the band, a fact which gave Mr. Wood endless trouble in preparing new compositions. These players and others who at one time or another had been members of the Queen's Hall band, organized themselves into a kind of musical republic on the lines of the famous Berlin Philharmonic Orchestra. Dr. Hans Richter conducted the first concert, and since then concerts have been directed by Nikisch, Steinbach, Sir Edward Elgar, Sir Charles Stanford, and Dr. F. H. Cowen. Continuing this policy the orchestra during the coming season is to be conducted by Richter, Nikisch, Steinbach, Saponoff, Stanford and Von Schuch. There is no doubt the London Symphony Orchestra is the finest band we possess in actual material, finer even than the Philharmonic Society's orchestra, but it has not yet developed any special character, owing to the change of conductors. The programmes have given us very few novelties, but they have enabled us to hear Sir Charles Stanford's "Allegro ed il Pensieroso" symphony and an early symphonic work of Sir Hubert Parry's —both of which are more genial and individual than the music of the same composers after they had come under the influence of Brahms. Sir Edward Elgar's "Introduction and Allegro" for string orchestra was produced at these concerts, and made one wish that he would devote himself to orchestral compositions instead of to religious oratorios. This is not the general opinion here, and in September Sir Edward's "Dream of Gerontius" and "The Apostles" drew enormous crowds to the Worcester Festival, ousting "Elijah" and "Messiah" from their pride of place, but many of us who admire his gifts exceedingly put the "In the South" and "Cockaigne" overtures and the "Enigma" variations on a higher plane as complete artistic achievements.

These concerts, and those of the Sunday Concert Society (Queen's Hall Orchestra) and the Philharmonic Society complete the list. The Philharmonic band, of which quite half the players are members of the London Symphony Orchestra, is famous for the quality of its strings. The programmes of the concerts are usually much too long and give too much space to the musical lions of the hour, to say nothing of the cubs in which one or other of the directors is interested. The concerts are mainly supported by the musical profession, but they are of no great artistic moment.

We generally have had some special orchestral festivals, such as those conducted by Herr Weingartner and Herr Strauss, but this year the only extra concerts have been those conducted by Mr. Charles Williams, at which little Mischa Elman, the prodigy violinist, made such a sensation, and a series for the Ostend Kursaal Orchestra, an excellent symphony band, but rough ac-

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cording to our ideas. ¶ The weak spots in our musical life are the perfunctory naure of choral performances in the metropolis and the want of good resident string quartets.

The Royal Choral Society possesses some fine voices, but the choir is so large (over eight hundred singing members) that there is much inferior material, and it is impossible to prepare difficult works adequately because no full rehearsals of soloists, chorus and orchestra are held. Sir Frederick Bridge no doubt does his best, but he is not the man to shine under such adverse circumstances. During the year a performance of "The Apostles" was given for which no full rehearsal had been held. The result was very poor, it may well be imagined. An interesting revival took place of Berlioz's "The Childhood of Christ," a work full of quaint charm. The London Choral Society, conducted by Mr. Arthur Fagge, is a new organization. Its intentions are ambitious, especially in departing from hackneyed programmes, but it has as yet done nothing that places it in the first rank. The Bach Choir, now conducted by Dr. H. Walford Davies, has begun a new life, but its only performance has been that of the conductor's "Everyman," a work which made the composer's reputation at the last Leeds Festival. The other weak spot in our musical life has been of gradual growth. Ever since Joachim left the Popular Concerts the interest in chamber music had dwindled, until at length the concerts had to be abandoned altogether. The Broadwood Chamber Concerts are a poor substitute, but they have enabled us to hear such perfect combinations as the Kneisel and Bohemian String Quartets and the Moscow Trio, and native artists and composers are encouraged. In addition there is the excellent Wesseley Quartet, the Cathie String Quartet (composed of young players who are gradually improving) and the London Trio, and during the early summer the Joachim Quartet paid us a visit and attracted large audiences who admire even Joachim's defects.

In general our weakness is in home-made music. That is to say, if you eliminate the concerts and recitals given by foreign artists there is but very little music remaining. Our strongest point is in orchestral concerts. The British orchestral player has been praised from time immemorial, and only the other day Nikisch gave me a private opinion of the London Symphony Orchestra, which was very flattering. We are not holding our own in choral music—London is not to be compared with the provinces in this respect—and we have no really first-class string quartets. Opera, of course, is an exotic as it is in America. But the performances at Covent Garden have greatly improved in ensemble during the last decade, and this year, the "Ring," conducted by Dr. Richter, was an especial triumph. Frau Wittich made a sensation as Brünnhilde and Isolde, but in my opinion she cannot be compared for subtlety and spirituality with Ternina. There was the usual difficulty of the German tenor. Ernest Kraus knows his business, but that knowledge does not extend to the production of beautiful tone, and Herr Burrian, although an intelligent artist, is physically not a Tristan. The Danish tenor, Herr Harold, was very

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unequal. His Lohengrin was a poetic conception, but it had some weak vocal moments; he was quite over-weighted in "Die Meistersinger." In the Italian performances Signor Caruso was a hero. Next to him the greatest success was made by Mademoiselle Donalda, a Canadian Jewess who has a beautiful voice and sings and acts with passion and intelligence. She has not yet the brilliant style of a *prima donna* of the first rank, but she is still very young and inexperienced. Madame Melba was not at her best during the season, and neither Madame Calvé nor Monsieur Plançon sang at all. Among other things Gluck's "Orfeo" was revived, and we had first performances of Franco Leoni's "L'Oraculo" (a setting of "The Cat and the Cherub") and Puccini's "Madama Butterfly." "L'Oraculo" is a rather poor mixture of supposititious Chinese local color and suave drawing-room lyricism. Puccini's opera is an advance on anything he has yet done. There is less *ad captandum* modern Italian frenzy, a more symphonic use of the orchestra, and a more plastic declamatory style. As usual, Puccini has been very successful in the creation of atmosphere. The work suffers from a deal of dialogue which does not require musical setting, but it has moments of great beauty and poignant emotion. Besides the Covent Garden season there was a series of operatic performances at the Waldorf Theatre, under the management of Mr. Henry Russell, who had got together a fair Italian company. The season took place at the wrong time of the year, and, moreover, London insists on the very best in opera. This autumn the Covent Garden syndicate has brought over the San Carlo troupe, and an interesting series of performances are to be expected. There have been the usual musical comedies, good, bad and indifferent of their kind. Monsieur Messager's "The Little Michus," however, stands out as a charming work of art and promises to rival "Véronique" in popularity.

And here the tale of the year's musical doings may end. When I mention that Kreisler, Ysaye, Vecsey, Dohnányi, Lamond, Bauer, de Pachmann, Busoni, Sauer, Victor Maurel, Charles Clark, Camilla Landi, Jacques Thibaud, Kubelik, Hubermann and Marie Hall have given recitals during the year it will be seen that London has an outwardly brilliant musical season.

There is probably no city where so much music may be heard in the height of the season from May to July, but very little of it is of our own manufacture. Attempts are being made to encourage British composers and executants, and the Palmer Fund has done much in bringing forward young writers, but for the most part our musical life is an exotic affair, and might be just as characteristic of Timbuctoo as of London.

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PARIS By LOUIS LALOY *

ON fait de plus en plus de musique à Paris; il n'y a presque pas eu de soirée, cet hiver, où le malheureux critique n'ait dû, au moins théoriquement, se transporter aux quatre coins de la ville pour entendre ici un pianiste, là un quatuor à cordes, un peu plus loin tout un orchestre, et souvent finir par un tour à l'Opéra-Comique, toujours actif, ou même à l'Opéra, qui, saisi d'émulation, ne voulut point tarder davantage à nous faire connaître "l'Armide" de Glück et "Tristan et Yseult" de Wagner. ¶ Aujourd'hui Paris est silencieux; on a fermé cette grande foire de la musique qui fut parfois une foire aux vanités. De ce torrent de notes, que nous reste-t-il? Quels bons souvenirs, quels enseignements, quelles espérances? Beaucoup d'oeuvres nouvelles, ou tout au moins peu connues, nous ont été révélées; car il faut remarquer que nos artistes sont de moins en moins des virtuoses, je veux dire qu'ils font aujourd'hui de la musique et non plus des sauts périlleux. Ce n'est plus par la dextérité de leur quatrième doigt, ou la prestigieuse vélocité de leurs gammes en octaves, qu'ils cherchent à provoquer les acclamations d'une salle en délire: c'est par une interprétation certes parfaite au point de vue du mécanisme, mais surtout intelligente, émue, vraiment musicale, d'oeuvres déjà intéressantes par elles-mêmes:—oeuvres anciennes et toujours jeunes, parce qu'elles sont immortelles;—oeuvres étrangères, sur lesquelles le public français aime à se faire une opinion personnelle;—oeuvres contemporaines enfin, dernières productions de nos musiciens, que des artistes tels que M. Armand Parent avec son quatuor, M. Ricardo Viñès, un pianiste merveilleux qui est en même temps un grand artiste, ou Mme. Camille Fourrier, chanteuse délicieusement moderne, ne craignent pas de soumettre au jugement toujours incertain de leur auditoire. A l'exemple de nos artistes, nos chefs d'orchestre ont compris que le spectacle indéfiniment répété des mêmes gestes aux mêmes passages des mêmes symphonies de Beethoven finirait par lasser notre curiosité. M. Chevillard nous a fait, au début de la saison, beaucoup de belles promesses, dont il a tenu quelques-unes: si les trois "Esquisses" d'orchestre de Claude Debussy, si impatiemment attendues, sont remises à l'année prochaine ainsi que la "Symphonie Domestique" de Richard Strauss, en revanche il nous a été donné d'entendre, à la salle de la rue Blanche, une nouvelle et importante symphonie d'Albéric Magnard, la seconde symphonie de d'Indy qui est presque une nouveauté puisqu' elle ne remonte qu'à l'année dernière, les délicieux "Nocturnes" de Debussy, que l'on n'entend pas assez souvent, —plus un certain nombre d'oeuvres nouvelles, dont le choix n'a pas toujours paru très heureux. M. Colonne nous a donné les toutes nouvelles "Dances" pour harpe chromatique et orchestre, de Claude Debussy; et le Conservatoire lui-même a monté deux oeuvres importantes qui n'étaient pas de son répertoire: le "Saül" de Haendel, et le "Christus" de Liszt. Il est vrai que ces trois institutions dominicales et vénérables étaient stimulées par la con-

* The English Text follows.

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currence d'un tout jeune orchestre, celui de M. Alfred Cortot, qui, avec un seul concert par mois, réussit à exécuter la "Messe En Re" de Beethoven, la "Sainte Elisabeth" de Liszt, le "Requiem" de Brahms, et plusieurs ouvrages intéressants de nos jeunes compositeurs. Pendant ce temps la Schola Cantorum, ce Conservatoire libre que dirige M. Vincent d'Indy, se consacrait plus spécialement aux vieux maîtres français du XVIII^e^ siècle (J. Ph. Rameau, J. M. Leclair le violoniste), ou au créateur de l'opéra italien, Monteverdi, dont on exécuta cette année le "Couronnement de Poppee," oeuvre vieille de plus de deux siècles et demi, et si fraiche et si jeune, que tous en furent émerveillés. La Société Nationale, formée uniquement de jeunes compositeurs désireux de faire entendre leurs oeuvres à un petit public d'initiés, a continué ses concerts bimensuels. Enfin les divers salons de Paris où l'on fait de la musique commencent à abandonner Chopin, Mendelssohn et Gounod; nous eûmes chez M. de la Laurencie un charmant concert de musique du XVII^e^ siècle (des danses que dansa peut-être Louis XIV) et chez Me. la Princesse de Cystria, cette année comme les autres, deux scéances de musique moderne, choisie avec un goût exquis, remarquablement exécutée et religieusement écoutée.

Il est certain que jamais la passion de la musique n'a fait d'aussi grands progrès en France qu'en ces dernières années. Ces progrès sont même si considérables, que certains d'entre nous commencent à en concevoir quelque inquiétude pour nos compositeurs. Ce que je dis là semble paradoxal, mais je vais m'expliquer. On a rémarqué que les pays où l'on entend le plus de quatuors, symphonies et drames lyriques de toute sorte, ne sont pas ceux où l'on écrit les oeuvres les plus originales et les plus vigoureuses. Saturés de mélodies et d'harmonies étrangères, dominés de toutes parts par d'authentiques et décourageants chefs-d'oeuvre, les compositeurs ne savent plus écouter en eux-mêmes la petite voix si faible, si ténue, si difficile à saisir et à noter, qui ne parle qu'à ses heures, et s'appelle l'inspiration. On peut donc se demander si la fièvre d'auditions musicales qui s'est emparée de notre pays ne nuira pas à sa production, et si nous n'arrivons pas à cet état où suivant l'énergique expression de Romain Rolland "la musique noie les musiciens."

Que va-t-il advenir de notre musique française? Telle est la question que je voudrais résoudre, et pour cela le mieux est d'examiner d'abord quelle fut cette année la part des importations étrangères: nous saurons alors si une influence venue du dehors est sur le point de dominer.

Des compositeurs anglais, nous ne pouvons guère parler en connaissance de cause. Le seul qui nous ait été présenté est Edward Elgar, avec une oeuvre qui ne peut donner une idée exacte de son talent: les "Variations sur un Thème Original," exécutées au Concert Chevillard, ne manquent certes pas d'ingéniosité et l'orchestre y est habilement traité. Mais le principal intérêt de cette musique est de nous peindre divers amis de l'auteur, que nous n'avons pas l'honneur de connaître; et le thème primitif lui-même a une signification mystérieuse qui ne nous a

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point été révélées: il est regrettable que M. Chevillard ait choisi, parmi toute la production anglaise et américaine, une oeuvre qu'on ne peut apprécier hors du cercle de l'intimité.

Il n'en est pas de même des compositeurs italiens: ceux là, nous les connaissons trop aujourd'hui, et la société des grandes auditions musicales, soutenue par l'éditeur de Milan, M. Sonzogno, a fait défiler devant nous en fin de saison, au théatre Sarah Bernhardt, tout le bagage d'une école vouée, comme on sait, à la musique dramatique. Des sommes très importantes furent dépensées en cette entreprise: elles n'ont pas été entièrement perdues puisque nous savons aujourd'hui ce qu'il faut penser de ces oeuvres "véristes" autour desquelles on mène si grand tapage de l'autre côté des Alpes. Des livrets que l'on croirait tous tirés de quelque feuilleton de journal populaire, et une musique triviale, sans harmonie, sans orchestration, et sans mélodie non plus: de banales phrases de romances, aux eadences indéfiniment prolongées à la mode d'il y a soixante ans, de pauvres accompagnements, et parfois de brusques fracas de cuivres, cymbales et grosse caisse, véritable orchestre d'arracheur de dents: voilà ce qui enthousiasme l'Italie d'aujourd'hui. Nous ne croyions pas, avant d'avoir entendu ces ouvrages, qu'on osât aujourd'hui se montrer aussi ignorant et aussi vulgaire. Cette impression a été unanime, aussi bien dans le public que parmis les musiciens; seul M. Camille Saint-Saëns, se trouvant par hasard à Paris entre deux voyages, a cru devoir écrire une lettre à M. Sonzogno pour louer "l'audace" et "le franc italianisme" d'oeuvres qu'il n'avait d'ailleurs point entendues. Personne ne s'est ému de cette petite manifestation. M. Saint-Saëns a l'espirit le plus capricieux et paradoxal qui soit au monde; il n'est pour ainsi dire pas une opinion qu'il n'ait un jour soutenue avec ardeur et un autre jour combattue à outrance. Ces trop sceptiques exercices ont même fini par lui donner une sorte de désenchantment, dont se ressent aujourd'hui sa musique. Le "Caprice Andalou" pour violon et orchestre, joué par M. Johannes Wolf au Concert Chevillard, et le petit drame en forme de cantate intitulé "Hélène," que nous a donné l'Opéra-Comique, sont visiblement écrits avec beaucoup d'indifférence. Peu importe d'ailleurs. M. Saint-Saëns reste pour nous un musicien dont la facilité prodigieuse nous a donné, au temps où il n'en abusait pas, des oeuvres d'une admirable sérénité et d'une élégance toute française.

Quant à nos jeunes musiciens nous pouvons être tranquilles: leur goût est trop affiné aujourd'hui, pour être exposé à une telle contagion. On l'a bien vu par la "Cabrera," oeuvres d'un Français, Grabriel Dupont, qui voulut avoir et obtint en effet le prix Sonzogno; pour cela il se munit d'un livret brutal, et ajouta, de temps à autre, quelques trombones à une musique d'ailleurs fort distinguée, délicate, expressive, et dont la fine adaption à l'accent des paroles, fait songer parfois à "Pelléas et Mélisande." Malgré les quelques concessions faites au goût italien, la victoire de M. Gabriel Dupont est bien une victoire française, et nous attendons beaucoup de ce jeune compositeur.

La musique Allemande a été abondam-

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ment représentée sur nos programmes, cette année comme les autres; d'abord les anciens: Bach (dont personne ne joue mieux que Mlle. Selva les oeuvres de piano), Beethoven, Wagner, devenu classique aujourd'hui, et Liszt, son brillant, parfois trop brillant précurseur; puis les modernes: Brahms, dont on nous a fait connaître le "Requiem"; Richard Strauss, dont nous avons entendu les poèmes symphonique: "Don Juan," "La Vie d'un Hèros," "Mort et Transfiguration"; Mahler, dont M. Chevillard a fait chanter quelques lieder (Bruckner reste consigné à la porte, on ne sait trop pourquoi). Les oeuvres de Strauss nous ont intéressés entre toutes: elles sont fort belles, d'une beauté émouvante et tragique; la couleur orchestrale en est magnifique, et l'on sent, à les entendre, le frisson qui annonce un chef-d'oeuvre. Cependant la musique allemande ne paraît pas devoir exercer une influence quelconque sur nous. Notre art est tout différent; les Allemands le trouvent trop ingénieux, trop raffiné, trop épris de subtilités harmoniques et rythmiques. Nous n'acceptons pas, bien entendu, ce jugement sévère, et nos sympathies vont bien plutôt aujourd'hui à une musique presque indépendante de l'Allemagne, qui est la musique russe moderne, celle de Balakiref, Rimsky-Korsakof, Borodine, Moussorgosky et Glazounof; art naïf et raffiné tout à la fois, qui charme par ses belles sonorités, qui agit sur les nerfs au point de vous faire pleurer de joie, et qui en même temps garde on ne sait quelle ingénuité, due à ses origines populaires, et plus touchante que tout le reste. M. Chevillard aime beaucoup ces oeuvres éclatantes et les conduit à merveille: il nous a donné cette année des exécutions triomphales des poèmes symphoniques de Rimsky-Korsakof: "Conte Féerique," "Antar," "Sheherazade." M. R. Viñès a joué au Conservatoire le Concerto pour piano du même auteur; le Quatuor Russe, à la Philharmonique, a interprété avec une émotion délicate le second Quatuor de Borodine et des pièces de Glazounof; Mme. Olénine a chanté, aux concerts Cortet, une série de petites romances de Moussorgosky, le Gorky de la musique, dont elle a fait valoir la poignante sincérité. Enfin, un beau concert organisé cette année par la Société des Amateurs a permis à un très aristocratique auditoire de comparer les chants du peuple russe à la musique savante dont ils sont comme la robuste racine; et j'ai montré, en une courte conférence d'introduction, que l'on devait attendre beaucoup de la Russie pour l'avenir de notre art.

Devons-nous croire cependant à une influence de la musique russe sur la nôtre? Cela ne paraît pas probable. Cette influence a pu s'éxercer autrefois, au temps où l'on jouait à la Société Nationale, le Concerto de Rimsky-Korsakof ou les Quatuors de Borodine. Mais aujourd'hui nos compositeurs savent ce qu'ils veulent, et si notre musique, par la liberté de ses mélodies et la franchise de ses couleurs, se rapproche parfois de la musique russe, elle cherche sur notre propre sol les sources de son inspiration: et celui qui la guide en cette recherche depuis dix ans déjà, c'est Vincent d'Indy.

Gentilhomme de vieille race, né pour être un chef, M. Vincent d'Indy a a gardé en ses traits quelque chose de

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l'énergique bonté de ses ancêtres. On se le représente très bien, coiffé du heaume et portant au bras l'écu où se dessine une croix. Mais, comme les temps sont changés, c'est pour le grand Art qu'il fait croisade, et depuis dix ans même une rude guerre pour chasser du temple de la musique les petits marchands de cantates et d'opéras-comiques qui s'y sont installés. La situation chez nous est telle, en effet, que le Conservatoire National, celui dont les concours font tant de bruit chaque année, n'est jusqu'à présent rien autre chose qu'une école professionelle, où l'on apprend au jeune artiste les moyens d'exprimer sa pensée, si plus tard il en a une, sans ajouter aucun conseil sur la manière de former et de diriger cette pensée. Il est donc tout naturellement porté à devenir un ouvrier et non pas un artiste, c'est-à-dire à fournir, au jour le jour et selon les demandes, de la musique à peu près correcte, mais sans aucune qualité particulière, sur tel ou tel sujet donné. Telle est la carrière de nombre de nos prix de Rome, qui restent prix de Rome toute leur vie, et ne s'élèvent jamais au-dessus du style insipide des devoirs d'école et des morceaux de concours. Souvent leurs oeuvres sont admises à l'Opéra ou à l'Opéra-Comique (car ils se vouent d'ordinaire au théatre), et tiennent l'affiche quelques soirées, grâce au concours du librettiste, du décorateur, du costumier et du corps de ballet. Puis d'un jour à l'autre, tout tombe dans l'oubli pour n'en plus sortir désormais ; mais avant cette éclipse totale et définitive, des droits d'auteur assez avantageux ont été perçus. Le métier, on le voit, n'est pas plus sot qu'un autre; il a même séduit un musicien très heureusement doué, M. Massenet, dont la production moyenne est de deux opéras par an, représentés alternativement à Monte-Carlo et à Paris, et où de grandes vulgarités voisinent avec d'assez jolies choses,— toujours les mêmes malheureusement.

¶ C'est contre une pareille exploitation de l'art musieal que M. d'Indy a voulu lutter. Il se souvient de son maître César Franck, qui vécut pauvre et presque ignoré, parce qu'il ne sut point sacrifier au goût du jour, mais posséde aujourd'hui la gloire. Il veut que l'artiste n'écrive une note, n'emploie une harmonie que parce qu'elle lui semble plus belle, et non pour être plus à la mode, et plaire davantage; qu'il ne se mette au travail non parce qu'il vient de recevoir une commande, mais parce qu'il a quelque chose à dire; qu'il mûrisse lentement son oeuvre, la construise avec soin et réflexion, et ne la livre au public que lorsqu'il ne pourra la perfectionner davantage. En un mot, ce que M. d'Indy exige, c'est la foi; ce qu'il enseigne, c'est le scrupule artistique. Nul mieux que lui n'a su être, en même temps qu'un professeur très savant, un maître d'une haute auterité morale. Il a le bonheur aujourd'hui d'avoir groupé autour de lui une élite de jeunes gens à qui il communique sa noble ardeur. C'est à la Schola Cantorum qu'il donne son enseignement, fondé avant tout sur l'étude des chefs-d'oeuvre du passé. Il travaille à cette oeuvre avec un dévouement d'apôtre, et les employés du tramway électrique où il va chaque jour des environs des Invalides, où il habite, à la lointaine rue St. Jacques, doivent le prendre, avec sa

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redingote et sa volumineuse serviette, pour quelque ponctuel employé plutôt que pour un grand artiste, dont le nom passera à la postérité. Rien de plus touchant que de voir un homme qui a su concevoir et mener à bien de si grandes oeuvres examiner d'humbles travaux d'élèves, et trouver un mot encourageant pour chaque intention sincère. Une affectueuse simplicité efface les distances entre ses élèves et lui, et gagne toute leur confiance. C'est M. d'Indy qui écrivait, il y a deux ans, à l'auteur de ces lignes: "Que faites-vous? Moi, je fais une symphonie. J'en suis à l'andante." Délicate modestie qui semblait mettre au même rang mes tout petits travaux et la magnifique symphonie, jouée l'année dernière, puis cette année encore, au concert Chevillard, oeuvre forte, nourrie, d'une architecture logique et fouillée comme une cathédrale gothique, où la profusion des ornements, festons et rosaces se résume en un gigantesque élan vers le ciel! Car M. d'Indy, en même temps qu'il donne des conseils, prêche d'exemple: cette année encore il nous donnait une "Sonate" pour piano et violon, dont M. Parent eut l'honneur d'être le premier interprète, et où l'on retrouvait cette puissance d'expression, cette richesse et cette clarté dans les développements, enfin ce raffinement d'harmonies et cette liberté de rythmes qui font de lui non pas du tout, comme on dit, un imitateur de Wagner, mais le digne continuateur des vieux maîtres français, d'un Couperin ou d'un Rameau. La musique de M. d'Indy est une musique forte, trop forte peut-être pour certaines oreilles paresseuses ou malades, mais qui donne des forces à tous ceux qui savent écouter: car tout en elle a un accent mâle, fier, déterminé, et comme une hardiesse réfléchie qui est dans la meilleure tradition de notre race.

A côté de M. d'Indy il faut placer un autre musicien qui, lui, n'a pas de disciples directes, mais n'en exerce pas moins une grande influence sur les musiciens, par le charme irrésistible qui se dégage de toutes ses oeuvres: Claude Debussy. Celui-là n'a rien d'un croisé; le heaume et la cotte de mailles le géneraient, et d'ailleurs lui seraient inutiles; car c'est un magicien d'une puissance rare, qui sait enchanter les volontés humaines et capter les forces de la nature. C'est le drame de "Pelléas et Mélisande," à coup sûr le chef-d'oeuvre du drame musical moderne, qui a fait connaître Debussy au grand public en 1902. Mais il avait déjà écrit, sans les accompagner d'aucune réclame et comme pour son plaisir personnel, plusieurs oeuvres aujourd'hui célèbres, entre autres le "Quatuor" à cordes qui a fait le tour des concerts de cet hiver, les "Nocturnes" que joue de temps en temps M. Chevillard, et différents lieder sur des paroles de Verlaine ou de Pierre Louys, dont Mme. Fourrier est l'intelligente interprète. Il n'existe pas de mots pour décrire la musique de Claude Debussy: on croit entendre des combinaisons de sons absolument nouvelles, et cependant toutes naturelles; aucune règle ne semble observée, aucun plan ne saute aux yeux, et cependant tout se suit, s'attire et s'enchaîne invinciblement. C'est que Claude Debussy est un des rares musiciens assez bien doués par la nature pour pouvoir n'écouter que leur instinct.

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Son art, exactement pareil à celui des peintres impressionnistes, rapproche les sons selon des convenances dont nul ne s'était avisé, mais qui sont données par la nature même. Chacun de ses accords est une impression sonore, et peut-être comparé à une touche de couleur, d'une fraîcheur délicieuse; et du rapprochement de ces couleurs, indépendantes en apparence, se forme un tableau où tout vibre et chante, et où les ombres mêmes sont lumineuses encore. Il n'y a rien dans une oeuvre de Claude Debussy, qui soit mis là pour une raison de symétrie ou de transition; chaque note et chaque harmonie répond à une nuance du sentiment, et a déjà, par elle-même, son intérêt et sa signification, en même temps qu'elle concourt à l'impression d'ensemble. Tel nous connaissions Debussy avant "Pelléas," tel nous le retrouvons encore cette année, avec le second recueil des "Fêtes Galantes" (Verlaine) d'une mélancolie pénétrante, les "Masques" et "l'Ile Joyeuse" pour piano, dont M. Viñès rend si bien la joie éblouissante, les "Danses" pour harpe chromatique et orchestre, au rythme plastique et souple, et la "Suite Bergamasque," oeuvre ancienne déjà, un peu plus superficielle que les autres, mais charmante.

On a coutume aujourd'hui d'opposer Debussy à d'Indy, et de considérer leurs influences comme rivales et contraires. Il n'en est rien: tout d'abord, les deux artistes ont l'un pour l'autre la plus grande estime: on l'a bien vu, lorsque M. d'Indy écrivit (dans la *Revue d'Occident*) un article pour défendre "Pelléas" contre certaines critique ineptes, et un peu plus tard lorsque Debussy, après la première de "l'Etranger" à Bruxelles, se jeta, par un mouvement spontané et charmant, dans les bras de l'auteur, Vincent d'Indy. En réalité, ils sont fait pour s'entendre, parce que tous deux s'inspirent du même principe de sincérité absolue; et si leur musique diffère, c'est justement que chacun d'eux ne peut écrire que ce qu'il pense. "Impossible de publier la 'Suite Bergamasque,'" me disait un jour Debussy: "il me manque douze mesures pour la 'Sarabande.'" Ce qui veut dire que rien ne l'ayant satisfait, de tout ce qui s'était présenté à son esprit, il aimait mieux garder l'oeuvre dans ses cartons, que de la publier avec un seul petit défaut ✍ Il y a chez Debussy comme une incapacité physique à n'être pas sincère. Minutieusement propre à la façon de l'hermine, il ne peut supporter la plus petite tache, le plus léger artifice. Et par là son oeuvre est une grande leçon, même pour les musiciens d'un tempérament différent.

C'est autour de ces deux maîtres et, si l'on peut dire, entre eux deux, que se trouve tout l'espoir de la musique française. Les musiciens qui se rapprochent le plus de Vincent d'Indy sont MM. Paul Dukas et Albéric Magnard, tous deux fermes défenseurs de la forme classique. Absorbé par la partition qu'il écrit sur le drame de Maeterlinck, "Ariane et Barbe Bleue," M. Dukas ne nous a rien donné depuis ses "Variations sur un Thème de Rameau." Mais de M. Magnard nous avons eu la Troisième Symphonie, au concert Chevillard, et "l'Hymne à la Justice," au concert Cortot. Ce sont des oeuvres d'une belle simplicité et d'une grande vigueur, où la pensée, renonçant volontairement à toutes les bigarrures de l'orchestre mo-

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derne, se montre à nous en son austère nudité; cette pensée a été longuement méditée dans la solitude absolue où s'enferme M. Magnard: elle a une conviction intense et une ardeur concentrée, que ont produit grand effet.

Plus près de Debussy au contraire, nous rencontrons le jeune auteur aujourd'hui le plus en vue, M. Maurice Ravel. Il est l'élève de Gabriel Fauré, un grand et exquis musicien dont je ne puis malheureusement parler ici, parce qu'il ne nous a rien donné cette année; (il vient d'être nommé directeur du Conservatoire, et on attend de lui de grandes réformes). Mais par la nature de son inspiration, c'est de Debussy que Ravel se rapproche, avec plus de raffinement cependant, et des grâces légèrement maniérées: un peu de l'esprit du XVIII^e^ siècle français semble survivre en lui. On a souvent entendu, cet hiver son "Quatuor" à cordes, ses lieder intitulés "Asie," et deux poétiques morceaux de piano, la "Pavane" et les "Jeux d'Eaux"; d'autres pièces de piano seront bientôt publiées; et j'ai eu la faveur de les entendre, et d'en admirer les rares et charmantes sonorités, vrai régal pour les oreilles délicates. A la Schola l'on rencontre M. Roussel, musicien vigoureux et un peu sombre, auteur d'un "Trio" solidement pensé et de plusieurs esquisses symphoniques intéressantes: M. de Séverac, dont le dernier recueil "En Languedoc" révèle un musicien précieusement doué, qui a su comprendre Debussy, et traduit en harmonies subtiles les aspects de sa terre natale; Mme. Armande de Polignac, dont le nom n'est certes pas inconnu en Amérique, qui a déjà donné, en quelques lieder chantés cet hiver, l'expression d'une sensibilité exquise et d'une originalité tranquille et sans recherche qui surprend et ravit à la fois. J'aurais encore à citer bien des noms, entre autres ceux de MM. Samazeuilh, Groz, Vreuls, Labey, de Castéra; mais je ne veux pas abuser de la patience de mes lecteurs. Je crois avoir suffisamment montré que notre jeune école est en pleine activité. Si j'ai encore l'honneur de donner l'année prochaine, des nouvelles de Paris aux distingués amateurs d'Amérique, j'aurai certes à les entretenir à nouveau des jeunes compositeurs que je viens de citer. J'espère aussi pouvoir alors parler un peu plus du théatre qui cette année ne nous a rien donné d'intéressant en dehors de la "Cabrera" de Dupont, qui pouvait être meilleure, et d'oeuvres comme "Armide," "Tristan" et le "Vaisseau Fantôme" qui ne peuvent pas passer pour des nouveautes: la "Daria" de Georges Marty n'a pas tenu l'affiche à l'Opéra, non plus que "l'Enfant Roi" de Bruneau à l'Opéra-Comique. La première de ces oeuvres est banale à l'excès, la seconde souffre d'un livret de Zola, niaisement sentimental, et d'une musique qui veut être émue avec simplicité, et n'arrive qu'à être froide et effroyablement conventionnelle. Par bonheur, "Pelléas et Mélisande" est entré au répertoire, et nous console de bien des soirées perdues!

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PARIS By LOUIS LALOY *

PARIS is becoming more and more musical from year to year; there has hardly been an evening this winter when the unfortunate critic has not been obliged, theoretically at least, to betake himself to every quarter of the city to listen here to a pianist, there a string quartet, further on an orchestra, and often he winds up by visiting the Opéra-Comique, always active, or even the Opéra which, not to be outdone, decided to make us acquainted without further delay with Glück's "Armide" and Wagner's "Tristan and Isolde."

¶ Now Paris is silent; that great musical fair which was sometimes a *Vanity Fair* is closed. Out of that musical torrent, what have we now? What pleasant remembrances, what additions to our musical knowledge, what encouragement for the future? Many new, or at least little known works have been revealed to us; for it is necessary to call attention to the fact that there are fewer virtuosos among our artists than ever before. I mean that at the present time they really execute music and not feats of manual dexterity. They no longer try by their marvelous performances with the fourth finger or their lightning-like octave scales to arouse delirious applause in a concert hall, rather, they exert themselves to give an interpretation, perfect of course from a technical standpoint, but above all, intelligent, emotional, and really musical, of works already interesting in themselves, because they are immortal foreign works, in regard to which the French musical public likes to form an opinion at first hand; lastly, contemporary works, the latest productions of our musicians which artists such as M. Armand Parent with his quartet, M. Ricardo Viñès, a wonderful pianist who is at the same time a great artist, or Madame Camille Fourrier, a delightfully modern singer, are not afraid to submit to the always uncertain judgment of their audience. Following the example of our artists, our orchestra leaders have come to understand that unlimited repetitions of the same symphonies of Beethoven, executed always in the same manner, finally become wearisome. M. Chevillard made some fine promises at the beginning of the season, some of which he has kept: if the three orchestral "Esquisses" of Claude Debussy, so impatiently awaited, have been put off until next year, as well as Richard Strauss' "Symphonie Domestique," on the other hand we have been permitted to hear, in the concert hall in the *rue Blanche*, a new and important symphony by Albéric Magnard, the Second Symphony of D'Indy which is almost a novelty since it is only a year old, the delightful "Nocturnes" of Debussy, which are not heard often enough, in addition to a certain number of new works, not always happily chosen. M. Colonne gave us Claude Debussy's new "Danses" for the chromatic harp and orchestra; and even the Conservatory has put on two new works which did not belong to its repertory, Händel's "Saul" and Liszt's "Christus." It is true that these three venerable institutions were roused to activity by the competition of a quite young orchestra, that of Monsieur Alfred Cortet, and who with

* Translation by Florence Nightingale Jones, Ph. D.

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one concert a month succeeded in performing Beethoven's "Mass in D," Liszt's "Sainte Elisabeth," Brahm's "Requiem," and several interesting works by our young composers.

During this time, the *Schola Cantorum*, that *Conservatoire libre* directed by Monsieur Vincent d'Indy, devoted itself more especially to the old French masters of the eighteenth century (J. Ph. Rameau, J. M. Leclair the violinist) or to the creator of Italian opera, Monteverdi, whose "Couronnement de Poppee" was given this year, a work more than two centuries and a half old and yet so fresh and new that every one was filled with astonishment and delight. The *Société Nationale*, composed only of young composers who desire to have their works heard by a little audience of *initiés*, continued its monthly concerts. Lastly, the different musical salons of Paris are beginning to abandon Chopin, Mendelssohn and Gounod. A delightful concert was given at the home of Monsieur de la Laurencie at which the seventeenth century music was performed (some dances which were danced by Louis the Fourteenth, perhaps) and at the Princess de Cystria's as in past years, two musicales at which modern music, chosen with exquisite taste was performed in a remarkable manner and listened to with the greatest interest and attention.

Certainly musical enthusiasm has never reached such a height as it has in Paris lately. So true is this that some of us are beginning to feel uneasy about our composers. This may seem paradoxical, but I am going to explain myself. It has been noticed that the countries where the most quartets, symphonies and lyrical dramas are heard are not those in which the most original and vigorous works are composed. Saturated with strange melodies and harmonies, dominated on every side by genuine and discouraging masterpieces, composers are no longer able to listen to that still small voice within themselves so weak, so delicate, so difficult to hear, which speaks only at certain times and which is called inspiration. One may be permitted to wonder sometimes whether this feverish passion for listening to music which has taken possession of our country will not be harmful to its musical productivity and whether we shall not arrive at that condition so energetically described by Romain Rolland in which "music drowns the musician."

¶ What is to be the future of our French music? Such is the question I would like to attempt to answer and the best way to do this is to consider carefully what part has been played this year by foreign musical importations—we shall know then whether we are in danger of being overmastered by outside influences.

We are hardly in a position to speak of English composers. The only one who has been made known to us is Edward Elgar with a work that does not give a very clear idea of his talent; the "Variations on an Original Theme," given at the Chevillard Concerts, is certainly not lacking in ingenuity and it was well performed by the orchestra. But the principal interest of that piece of music lies in the author's attempt to describe different friends of his with whom we are not acquainted; and the primitive theme itself has a mysterious meaning which was not revealed to us.

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It is to be regretted that out of all the works produced by English and American composers M. Chevillard has chosen a work which cannot be appreciated outside of a circle made up of the intimate friends of the composer.

It is not the same with the Italian composers: they are only too well known at present and the Society which is making a specialty of great musical rehearsals, sustained by the Milan publisher, M. Sonzogno, has brought before us one after the other at the end of the season, at the Sarah Bernhardt Theatre, all the musical productions of a school devoted, as it is well known, to dramatic music. Large sums were expended in this undertaking which were not spent entirely in vain, since we know now what to think of those "véristes" works about which so much noise has been made on the other side of the Alps. Librettos taken from the serials of some popular newspapers, trivial, inharmonious music, without either orchestration or melody; commonplace phrasing with indefinitely prolonged cadences after the fashion of sixty years ago; poor accompaniments relieved by the abrupt crashing of horns, cymbals and bass drums—a real dentist's orchestra—such is the music which is now exciting enthusiasm in Italy. It was impossible to believe, before having heard these works, that any one would dare at the present day to display such ignorance and vulgarity. This has been the unanimous impression both of the musical public and the professional musicians. Monsieur Camille de Saint-Saëns alone, happening to find himself at Paris in the midst of his journeyings, thought it his duty to write a letter to Monsieur Sonzogno in praises of the "boldness" and "franc italianisme" of works such as he had not heard elsewhere. No one has paid much attention to this manifestation on the part of Monsieur Saint-Saëns who is the most capricious and paradoxical individual that ever lived. There is hardly any opinion that he has not one day ardently sustained and the next bitterly combatted. Such performances have finally disillusioned him in such a way that his music shows the effects of it. The "Caprice Andalou" for the violin and orchestra, played by Monsieur Johannes Wolf at the Chevillard concert, and the little drama in the form of a cantata entitled "Hélène," given by the Opéra-Comique are evidently written with indifference. No matter—Monsieur Saint-Saëns remains for us a musician whose wonderful productivity gave us in the days when he did not abuse it, works of a wonderful serenity and an elegance peculiarly French.

As to our young musicians, we can rest assured that their taste is too refined now to permit of their being affected by exposure to such contagion. This is clearly seen in the "Cabrero," the work of a Frenchman, Gabriel Dupont, who competed for and obtained the Sonzogno prize; for this purpose he provided himself with a somewhat stupid libretto and added at intervals some trombones to a music otherwise distinguished, delicate and expressive, so finely adapted to the words that it reminds one sometimes of "Pelléas and Mélisande." In spite of a few concessions to the Italian taste the victory of Monsieur Gabriel Dupont is indeed a victory for France, and we expect much of this young

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composer. ¶ German music has been abundantly represented on our programmes this year as in the past year. First, the older composers, Bach whose works for the piano were excellently played by Mademoiselle Selva—Beethoven, Wagner, who have become classic now, and Liszt, the latter's brilliant, sometimes too brilliant forerunner. ¶ Then the modern composers: Brahms, whose "Requiem" has been made known to us; Richard Strauss, whose symphonic poems have been heard, "Don Juan," "La Vie d'un Heros," "Mort et Transfiguration"; Mahler, some of whose songs have been sung at Chevillards concerts. (Bruckner for some unknown reason has not been represented.) The works of Strauss have been of more interest than any others. They are very beautiful, emotional and dramatic, the orchestral coloring is magnificent and one experiences in hearing his music the thrill which announces a masterpiece. However, German music does not appear likely to exercise any influence on us. Our art is entirely different. The Germans think it too ingenious, too refined, too much given to rhythmic and harmonic subtleties. We do not of course accept this severe judgment, and we sympathize rather with a music almost independent of Germany, namely the modern Russian music, that of Balakiref, Rimsky-Korsakof, Borodine, Moussorgosky and Glazounof; a music at the same time simple and refined, beautifully sonorous, emotional to the point of making us weep with joy and yet at the same time preserving a touching simplicity due to its popular origin. M. Chevillard is very fond of this brilliant music and has it performed in a wonderfully satisfactory manner. This year he has given us some extremely successful performances of the symphonic poems of Rimsky-Korsakof: "Conte Féerique," "Antar," "Sheherazade." M. R. Viñès played at the Conservatory a piano concerto by the same author. The Russian Quartet, at the Philharmonique, gave a delicate interpretation of Borodine's "Second Quartet" and of Glazounof's pieces. Mlle. Olénine sang, at the Cortet concerts, a series of little romances by Moussorgosky, the Gorky of music, the poignant sincerity of which were well brought out by the singer. Lastly, a fine concert, gotten up this year by the Society of Amateurs has permitted a very aristocratic audience to compare the Russian folk-songs with the scientifically composed music of which they are as it were the root, and I showed in a short introductory lecture, that much is to be expected from Russia in the development of the music of the future.

Are we, however, to believe that Russian music will influence our music? That does not seem probable. This influence might have been possible in the past, when the concertos of Rimsky-Korsakof or the quartets of Borodine were played at the National Society. But to-day our composers know what they want, and if our music by the freedom of its melody and its coloring, sometimes resembles the Russian music, it looks to our own country for the sources of its inspiration, and the man who has been its guide for the past ten years is Vincent d'Indy.

A nobleman of old stock, born to be a leader, Monsieur Vincent d'Indy pre-

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serves in his features something of the energetic goodness of his ancestors. One could very well imagine him wearing a helmet and a shield with a sign of the cross. But as the times have changed it is for Art that he engages in a crusade, and for ten years he has carried on an energetic war in order to drive from the temple of music the small vendors of cantatas and comic operas who have taken up their abode there.

The situation among us is such, in fact, that the National Conservatory, the one whose *concours* make so much noise every year, is at present nothing but a professional school where the young artist is taught the means of expressing his thoughts, if later he has any, without any advice as to the manner of forming and directing that thought. He is consequently quite naturally inclined to become an artisan and not an artist, that is to say, to furnish music on demand, from day to day, music correctly composed on a given subject, but without any individuality. Such is the career of a number of our *Prix de Rome* students, who remain prize students all their lives and never rise above the insipid school exercise style. Their works are often admitted to the Opéra or the Opéra-Comique (for they ordinarily devote themselves to the theatre); they are displayed on the billboards a few evenings, thanks to the assistance of the librettist, the decorator, the costumer and the ballet. Then gradually they become entirely forgotten; but before that total eclipse they have procured some profitable copyrights. The trade you see, is not any more commonplace than many others; it has even seduced a very highly endowed musician, Monsieur Massenet, who produces on the average, two operas a year, represented alternately at Monte Carlo and at Paris, in which commonplaces touch elbows with some very pretty things—unfortunely always the same.

Against this speculation in music for personal advantage Monsieur d'Indy has struggled earnestly. He remembers his master César Franck, who lived poor and almost unknown because he could not sacrifice himself to the popular taste, but who to-day is rewarded by being famous. He would not have the artist write a note or employ a harmony which does not seem to him the most beautiful that could be employed; he would not have him set himself to work because he has just received an order, but because he has something to say; he would have him bring his work to maturity slowly, compose it with care, and not give it to the public until it is absolutely perfect. In a word, Monsieur d'Indy demands fidelity to the artistic instinct. None better than he knows how to be a learned professor and a moral leader. He is fortunate in having around him at present a chosen group of young men who share his ardor. He is a teacher in the *Schola Cantorum* and he bases his instruction on the masterpieces of the past. He has given himself up to this work with apostolic devotion, and the employes of the electric railway by which he goes every day from the neighborhood of the *Invalides* where he resides, to the *rue St. Jacques* probably take him with his long coat and his bulging black leather portfolio for an employe rather than a great artist whose name will pass down to posterity.

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There is nothing more affecting than to see a man who has conceived and carried out a great work examining the modest efforts of pupils, and finding an encouraging word for sincerity of intention. By his affectionate simplicity he removes all distance between himself and his pupils and gains their entire confidence. It is Monsieur d'Indy who wrote, two years ago, to the author of these lines: "What are you working at? As for myself, I am composing a symphony and working at the *andante.*" With his delicate modesty he seemed to rank together my feeble efforts and the magnificent symphony which was played last year and again this year at the Chevillard Concert—a powerful and sustained work, resembling in its construction a Gothic cathedral with a profusion of ornamentation all directed heavenward in one magnificent crescendo. For Monsieur d'Indy while he gives advice, at the same time practices what he preaches; this year he gave us a *sonata* for the piano and violin which Monsieur Parent had the honor of interpreting for the first time, and in which are found that power of expression, that clearness of development, that refined harmony and freedom of rhythm which render him, not an imitator of Wagner, as he has been called, but the worthy successor of the old French masters like Couperin and Rameau. Monsieur d'Indy's music is powerful, too powerful perhaps for some lazy or invalid hearers; but it invigorates every one who listens intelligently, for everything about it is virile, elevated and sure—reflecting faithfully that hardihood which is one of the best traditions of our race.

By the side of Monsieur d'Indy must be placed another musician who has no direct disciples, but who nevertheless exercises a great influence over musicians by the irresistible charm which pervades all his work, Claude Debussy. The latter has nothing of the crusader about him, a helmet and a coat of mail would only be in his way, and besides he has no need of them, for he is a powerful magician who can charm the human will and render captive the forces of nature. Debussy became publicly known in 1902, by his drama "Pelléas et Mélisande"—the masterpiece of modern music. But he had already written for his own pleasure and without any thought of making a reputation for himself several works now become celebrated, among others the string "Quatuor" which has been performed at every concert this winter. The "Nocturnes" which Monsieur Chevillard plays from time to time and some songs to accompany words by Verlaine or Pierre Louys, which have been intelligently rendered by Madame Fourrier. Claude Debussy's music cannot be described in words. You seem to listen to absolutely new and yet perfectly natural combinations of sounds. There is no visible plan or rule and yet one thing follows another in natural order with an irresistible charm. For Claude Debussy is one of those rare musicians so richly endowed by nature that they have only to follow their instinct. Like the impressionist painters he is able to combine sounds according to unheard of rules dictated by nature herself—every harmony is a sound impression which may be compared to a delightful dash of delicate color; and

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from the combination of these colors apparently having no relation to each other, results a picture vibrating with music in which even the shadows are luminous. There is nothing in any of Claude Debussy's works which is put there to form a transition or to complete its symmetry—every note and every harmony expresses a different shade of feeling and has a special interest and meaning of its own, while at the same time it harmonizes with the whole. Such was Debussy as we knew him before "Pelléas" and such we find him still this year with his second collection of "Fêtes Galantes" (Verlaine) of a penetrating melancholy, the "Masques" and the "Ile Joyeuse" for piano, the exuberant joyfulness of which was so well rendered by Monsieur Viñès, the "Danses" for the chromatic harp and orchestra, with their plastic and subtle rhythm and the "Suite Bergamasque," a work already old, somewhat more superficial than the others, but charming.

It is the habit at present to contrast Debussy and D'Indy and to consider them as two rival leaders. This is not at all the case. In the first place, the two artists have the greatest esteem for each other as was well shown when Monsieur d'Indy wrote (in the *Revue d'Occident*) an article defending "Pelléas" against certain incompetent critics and somewhat later when Debussy, after the first representation of the "Etrangère" at Brussels, threw himself into the arms of the author, Vincent d'Indy. In reality they are born to understand each other because they are both inspired by the same absolute sincerity; and if their music is different it is because each one of them can write only what he thinks. "Impossible to publish the 'Suite Bergamasque'" said Debussy to me one day, "the 'Sarabande' lacks a dozen bars to be complete." This means that not being satisfied with anything which presented itself to his mind, he preferred to keep the work rather than to publish it with even a single fault.

Debussy is almost physically incapable of insincerity—scrupulously neat, like the ermine, he cannot endure the slightest spot, the least artificiality, and in this respect his example is a lesson even to musicians of a different temperament.

¶ It is on these two masters and their followers that the hope for the future of French music is founded. The musicians who most nearly resemble Vincent d'Indy are Monsieur Paul Dukas and M. Albéric Magnard, both firm partisans of the classic form. Absorbed by the score which he wrote for Maeterlinck's drama, "Ariane et Barbe Bleue," Monsieur Dukas has given us nothing since his "Variations sur un Thème de Rameau." But Monsieur Magnard has given us the "Third Symphony" at the Chevillard Concert, and the "Hymne à la Justice" at the Cortet Concert—these are works of great simplicity and vigor in which the thought, laying aside all the frivolous decorations of the modern orchestra, is shown us in its nudity as it has been worked out in solitude by Monsieur Magnard. Its intense earnestness and concentrated ardor produced a great effect.

On the other hand the composer who most resembles Debussy to-day is the much talked of Monsieur Maurice Ravel, pupil of Gabriel Fauré, a great

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and excellent musician whom unfortunately I cannot discuss here since he has not given us anything this year. (He has just been appointed director of the Conservatory and great reforms are expected from him.) By the nature of his inspiration Ravel is most like Debussy, but more refined and with some graceful mannerisms; a little of the eighteenth century spirit seems to have survived in him.

The "Quatuor" of this writer has often been heard this winter. His songs entitled "Asie" and some poetical piano pieces, "la Pavane" and the "Jeux d'Eaux," other piano pieces will soon be published. I have been favored with a hearing of them and have thus had an opportunity to admire the rarity and charm of the music, a real treat for sensitive ears.

At the *Schola* Monsieur Roussel is to be found—a vigorous and somewhat gloomy musician, author of a "Trio" thoughtfully composed, and of several interesting symphonic sketches. Monsieur de Séverac whose last collection "En Languedoc" proves him to be a remarkably gifted musician, who has shown himself capable of understanding Debussy and of translating in subtle harmonies the aspects of his native land. Madame Armande de Polignac, whose name is certainly not unknown in America, is also to be met there. In her songs which she sang this last winter she showed herself to be the possessor of an exquisite sensitiveness and quiet originality which was delightful.

¶ I might mention many other names, among others those of Monsieur Samazeuilh, Groz, Vreuls, Labey, de Castéra, but I do not want to impose on the patience of my readers. I think I have shown sufficiently that our young school of musicians is extremely active. If I have again the honor of giving next year some news from Paris to the distinguished amateurs of America, I shall certainly have something more to tell them of the young composers whose names I have just mentioned. I hope also to be able then to discuss more fully the theatre which this year has given us nothing interesting aside from Dupont's "Cabrera," which might be better than it is, and some works like "Armide," "Tristan and Isolde" and the "Vaisseau Fantôme" which cannot be called novelties. George Marty's "Daria" has not been put on the billboards at the Opéra, nor Bruneau's "Enfant Roi" at the Opéra-Comique. The first mentioned work is extremely commonplace, the second suffers from being composed for a stupidly sentimental Zola libretto. The music makes an effort to be simple, and merely succeeds in being cold and frightfully conventional. Fortunately "Pelléas et Mélisande" has been put on the repertory and that ought to console us for many *soirées perdues.*

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BERLIN By J. C. LUSZTIG *

TO treat of the capital of the German Empire as a music center is virtually to describe a whole world in itself. For the development of the musical life of Berlin in the last two decades has been so momentous that it would require a whole volume to exhaust even approximately the material at hand. Within the limits of this article, therefore, the object can and should be merely to give lovers of music some little conception of the way in which the musical activity of Berlin with all its excellences and weaknesses proceeds. Indeed it does possess its weaknesses, too, and what is more, weaknesses of a kind very little gratifying to the art itself. Such, for example, is the accumulation of a musical proletariat which in course of time has developed here. From the fact that Berlin has since the war of 1870 blossomed forth so unexpectedly in commercial and industrial lines, it has also been embued with a greater longing for art and for its expression in life. With the increasing prosperity the public exercise of the art very naturally came more into favor than before. Musicians realized that in Berlin fair and fertile fields awaited them. They arranged concerts and reaped a golden harvest. Their example was soon followed by others quite as greedy for money and fame but utterly unqualified for the musical vocation, and it was not long until, along with the real artists, a generation of second class musicians vaunted itself. The situation is yet aggravated by the fact that the music schools in Germany annually throw a horde of musical recruits on the market, recruits that exert themselves to climb to the topmost round of their art. In most cases they come to grief, or at best must content themselves with the meagre livelihood of poorly paid music teachers.

All these young hopefuls, destined to subsequent bitter disappointment, revolve about the grandees in the realm of music like the dim planets about the brilliant, resplendent sun. In Berlin a superabundance of such suns are shining. They give us light and heat, but in the long winter they render our lives uncomfortable through sheer excess of music. The central position of musical activity should, as a matter of course, be assumed by the foremost art institute of the empire—the royal court-opera. As a matter of fact, it fulfills its mission only imperfectly. It should have the duty of acquainting us with the recent productions in the field of the music-drama, but it congeals in the old repertory, because it, too, must calculate, and labor in accordance with a fixed budget. There is at present an undertaking in embryo as a sort of competitor of the royal court-opera, the "comic opera" under the direction of Gregor. Its purpose is to foster the play-opera (Spieloper) in the new opera house. Another opera-theatre of Berlin, the "Theater des Westens," will scarcely deserve consideration for the public exercise of the art. The productions on this stage smack strongly of the province, and the right man has never yet been found who could elevate this theatre to a level worthy of the art. In the operetta theatre the contempory Vienna operetta is cultivated,

* Translation by Charles Gideon Davis.

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that kind of music that has so little in common with genuine art.

Thus the center of gravity of the musical world rests in the concerts, almost a thousand of which occur in the course of a season. At their head march the great orchestras and choruses ♪ The symphony evenings of the royal orchestra occur ten times each season under the leadership of Felix Weingartner, and are preceded by the same number of public final rehearsals. The house on the occasion of these concerts and of the public rehearsals for the same, is always sold out to the last seat. These productions represent the conservative pole in the flight of musical phenomena. Weingartner, the original and clever director, usually offers his faithful audience a classical program from the older works of musical literature, and only rarely novelties of a contemporary nature. For this purpose the Philharmonic concerts under Arthur Nikisch are often chosen. Yet even Nikisch is guarded in what he gives the public in the way of recent music. Even he must have consideration for the audience, which in Berlin, more perhaps than in other places, clings to the old-accustomed in art. What seems to make the concerts of Nikisch especially interesting for a great many lovers of music is the soloists which appear in every concert. To be sure, only those of reputation appear before the public on these occasions. It is very evident that under these circumstances the programs of these concerts must suffer in their details, just because they are adapted to the numbers of the soloists, and because the soloist plays after all the chief rôle in the concert. To be sure, the Nikisch concerts are, on account of the excellent Philharmonic Orchestra on the one hand and of the artistic personality of Nikisch on the other, really quite conspicuous phenomena in the musical activity of Berlin. They enjoy the liveliest sympathy of the public. Until two years ago Richard Strauss, too, at the head of the Berlin "Tonkünstlerorchester" achieved success with his "Modernen Concerten" (concerts using contemporary fashionable music). These concerts have ceased to exist,—the whole milieu seems, then, to have been after all too "modern" for the people of Berlin.

Of the great choruses the Philharmonic Chorus under the directorship of Professor Siegfried Ochs deserves first mention. This energetic and highly gifted musician founded the chorus about twenty years ago, and from small beginnings has developed it into a veritable power in the musical world. To-day the chorus is one of the fixed pillars in the musical life of Berlin, and especially the manner in which it interprets Bach is an imperishable service of the chorus and of its capable leader. The "Singacademie" the oldest chorus of Berlin, was until the installation of Professor Georg Schumann, its present director, in great danger of losing its former prestige. Professor Schumann has restored it to its eminence and to-day it occupies the place it deserves in the world of art. Stern's Gesangverein has a new future before it. Professor Gernsheim retired from its directorship last year and now a young musician, Oscar Fried, has assumed it and already in the last season gave remarkable proofs of his talent. His name first be-

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came favorably known to wider circles through a composition for chorus and orchestra "Das trunkene Lied" (The Drunken Song).

About the productions of all these above named orchestras and choruses centers the animated musical activity of Berlin. Beside the well known leaders of these organizations there also appeared in the course of the winter still other directors in charge of the same. Thus Richard Strauss occasionally directed concerts with the Philharmonic Orchestra. Likewise Dr. Carl Muck of the court-opera and directors from elsewhere who either have their own compositions produced or are working for definite undertakings, as for instance in the Wagner Club. The Philharmonic Orchestra moreover arranges three times each week popular concerts at low prices in the great hall of the Philharmonie, which are attended by the best and at the same time really musical class of people. At these concerts appear those who lay less stress on fashionable toilets than upon good music, and to whom the attendance upon musical programs is a matter of passionate interest. For it must be expressly mentioned that our public loves music and flocks wherever there is offered anything really good and elevating. It is true that it maintains a cool reserve towards unknown talents ☙ For this reason also beginners cannot obtain for their concerts a full attendance even by means of free tickets. And this it is that renders the contest so exceedingly difficult especially for young musicians. ¶ That this could not be otherwise is evident when one considers what superior talents keep thronging into Berlin to show their powers there. Who for instance, can be expected to go to the concert of an unknown pianist, when he has the prospect of hearing on the morrow Eugen d'Albert, for instance? Who of the general public can be interested in the début of a concert singer when a Lula Mysz-Gmeiner, a Therese Behr, a Lilli Lehmann gives so many concerts in this city? One cannot at all reproach musiclovers when they, from the fullness of the things offered, select only the best. And indeed it is difficult to give only approximately a picture of all the truly exalting and delightful events that take place in Berlin in the course of one concert season. Eugen d'Albert, a genius in his art, has unnumbered admirers who see in him the greatest of pianists. Others again swear by Reisenauer and still others by Busoni and Risler. They are all great characters; each of them has his peculiarities which arouse interest. Busoni has been active in recent years not only as a pianist but has also cherished the ambition of being an orchestra director. In so-called "orchestra evenings, with new and rarely produced orchestra pieces," he always had a stimulating program. But not everywhere did he succeed, and not in all things did he show taste. Nevertheless his service remains that he had the courage to help the living musical generation to express itself, and to show the world what is being produced at the present moment in the field of orchestra composition. Reisenauer passes for the representative of the measured, limpid piano music. Risler has won great repute as interpreter of Liszt. For Beethoven Berlin now possesses in Frederic Lammond

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a loyal guardian of his tradition. He is a noble artist far removed from the mania for notoriety, and serves high art calmly and conscious of his aim. It is impossible to mention here all the names from the world of the pianists, which we have come upon in the course of the last season. There were many of them, and there came also some who had long been absent from Berlin ❧ Among these was Moritz Rosenthal, who arranged a series of concerts that were greeted with immense applause. The professional critic did not unreservedly agree with this interesting artist, but the public remained unreservedly loyal to him. Of course almost all the great violinists appeared in Berlin.

The immense success of little Arthur von Vecsey was the sensation of the season, and yet the young Mischa Elmann already begins to make him considerable competition. Over the young violinists the great master Joachim holds his protecting hand, the artist who in undiminished freshness rules the musical life of Berlin. In spite of his seventy-three years he is the intellectual center of the music of Berlin, and whenever he appears on the platform he receives the plaudits of a king. In him one sees classic tradition incarnate, and although perhaps he does not accord to recent productions the full measure of his affeetion, still in the imperishable work of this master we honor and esteem the touching love for all that we ourselves hold holy and precious in art. The chamber-music concerts, which he arranges in coöperation with the other artists are the rallying point of musical Berlin, a stable institution among all those that are usually so evanescent in the musical world. ¶ It is noteworthy and very gratifying that in Berlin the predilection for chamber-music has grown so very much in recent years. ¶ The Bohemian String-quartet (das Böhmische Streichquartet) has no doubt contributed very much to this condition ❧ Following the Bohemians the Russians and French came in great numbers, and all found ready recognition. Besides these there are the German chamber-music clubs which have their established audience, as for instance the quartet of the excellent director of the Stern Conservatory of Music, Professor Gustav Hollaender, a fine and efficient musician; also the "Triovereinigung" of Professor Georg Schumann, the Halie quartet and many others. From out of the world of vocalists emerges the finely shapen head of Lilli Lehmann, a genius in her profession who has preserved her voice in such wonderful freshness. Lulu Mysz-Gmeiner has created for herself in a very few years a remarkable position. Therese Behr is honored and esteemed equally with her husband the talented pianist Arthur Schnabel; and whenever Dr. Wüllner offers his interesting song concerts the musiclovers flock in just as eagerly as when Herr von Zur Mühlen issues invitations to his Schubert concerts. It is not always brought into consideration, especially in case of the last two artists, whether their voices possess their former charm. The matter of particular interest to our musiclovers is the musical intelligence displayed by the artists in their productions.

Quite characteristic is the trait of custom that is deeply rooted in the musical circles of Berlin. We love the truly

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lovable with all the ardor of our souls. Every well-known artist has his faithful constituency. Love is notoriously blind, and in music also sometimes deaf. But the lover of music must still rejoice over and over when he perceives that art is loved in its representatives, although the object of love is sometimes not the worthiest. Heroworship is distinctly apparent even as regards the great directors. Yet this is a fashionable distemper of our time, that can be cured again by time. Nevertheless there is always a grain of justification in all this sympathy. The directors and artists who are able to arouse so great a personal interest, are just the personalities who have something to say to the musical world. Arthur Nikisch is just as much a world in himself as Weingartner. Each of them has thrown up a bulwark about his inmost being within which only he alone lives and works. And if Ernst Kraus of the Royal Opera House has a host of adherents, then it is just these who can discover in him all that distinguishes him from other singers. About Miss Farrar of the Opera a whole web of legends has been woven, for she really was interesting and captivating. Now fate has stolen her from us, she departs into other lands to acquire further fame and wealth. Indeed, even Isadora Duncan has attracted a group of adherents, since she enveloped her work with a musical lustre. Serious musicians to be sure will have nothing to do with the amalgamation of the dance and music, such as Miss Duncan strives after. But then she has always had full houses and works out her idea indefatigably.

All in all, Berlin has become a music center of the very first rank. Even if, as is natural, much that is not exactly artistic creeps in, still it must be recognized that the education of the public for the beautiful in music has made great progress in recent years. In this respect the concerts for the laboring classes have also accomplished much good. Through its wholesale production music is brought into strata of the population which formerly knew only its inferior varieties, and it is sufficient at first if only a taste for music can be stimulated at all. Whoever comes to Berlin from elsewhere with the intention of participating in the musical life there, will find stimulation enough. Music commands the general public interest, the musical events are discussed and their course is followed. In the concert halls musiclovers collect in groups during the pauses and critically analyze what they have heard. In the great music stores the practicing musicians and the music students come together, and music is naturally the principal theme of conversation. It is also interesting to know that the music stores especially stimulate the practice of music. For when one drops in at Bote and Bock's, the central ticket sales stand of Berlin, he finds out what has just appeared. And if one visits Georg Plothow at 113 Potsdamerstrasse, he finds there in the great loan library all the works of the entire musical literature, as well as the publications of the masterful Wilhelm Berger, of Hans Hermann and others, likewise the rich assortment of the edition Peters and Steinberger. At Fürstner's in Kronenstrasse lie the precious first editions of Wagner; and Simrock with his abun-

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dance of editions demonstrates the growth of German musical publication. All this is a proof of the extent to which music invades even the industrial life of Berlin.

Enough,—music and no end of music. It reigns in the realm of art in Berlin almost preëminent. Its public practice overshadows all others. And again new concert halls are planned. The space has already become too small for all the tones that demand recognition, and which are to show us again and again how immeasurable the empire of music is.

Nor has the upward trend of the musical movement in Berlin yet reached its climax. There is still a violent seething in this witch's caldron and the creations of the future lie only in indistinct outlines before us. May they be perfected to the upbuilding of true art and to the welfare of all those who take art seriously.

DRESDEN By ALBERT W. NOLL

THE musical life of Dresden centres in its opera house where, with the exception of certain religious holidays, a performance, operatic or concert, is held nightly Sundays included, from the middle of August until the end of June.

The company and the orchestra are of a high order of excellence, and the admission fee, ranging from one dollar and seventy-five cents to eighteen cents, places this enjoyment within the reach of all classes, a condition that is possible only in a royal opera house. Opportunity is also offered, from time to time, to hear in addition to the regular members of the company, the principal singers of the various other German cities, who appear here in one of their best known rôles as "guests," and for the orchestral concerts, soloists of the first rank are engaged. Of special mention, during the past season, are perhaps the "guest" performances of Acté the Parisian prima donna, and of Calvé as Carmen, whose success, by the way, was somewhat qualified: also the appearance as soloists at the symphony concerts, of Rosenthal, D' Albert, and Hambourg.

A royal opera is certainly a grand institution, and a powerful factor in the musical education of a people, notwithstanding the disadvantages that arise through favoritism and intrigue, a condition that flourishes particularly well in this atmosphere, and exists in every royal opera house.

The Dresden opera has, for one reason and another, lost some of its former prestige, but still ranks among the foremost in Europe. About three years ago, Malten, the famous dramatic soprano, retired, leaving as the only representative of her class, Wittich, who, while not attaining the artistic heights of her predecessor, is nevertheless a very satisfactory interpreter of the stronger Wagner rôles. Her voice is powerful and pleasing, and together with her figure, best adapted to the rendering of Brünnhilde and of Isolde: as Eva in the "Meistersinger" or as Marguerite in Gounod's "Faust," both of which rôles she occasionally sings, she is less satis-

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VON BARY as *Lohengrin*
(*Dresden Royal Opera*)

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factory ❧ Other sopranos to be mentioned, are Abendroth, Rocke-Heindl, Burk-Berger, Eibenschütz. Of the singers of coloratura, and of juvenile parts, Wedekind, with an exceedingly brilliant and flexible voice, Nast, and Von der Osten are especially noteworthy. ¶ In the spring of 1905, Nast married, and shortly afterward retired from the stage, much to the regret of the public, and to the loss of the Dresden opera. Her impersonation of Mignon was especially charming.

The departure of Huhn, four years ago, left a vacancy in the list of contraltos not easily to be filled ❧ Two of her best rôles were Iphigenia and Orpheus (Glück), neither of which has been presented since, with the exception of a single performance of the latter, with Schumann-Heink as "guest." Of the two remaining contraltos, Chavannes and Schäfer, the latter though less pretentious, is on the whole, more satisfactory.

Von Bary and Burrian, the two dramatic tenors, are excellent. Von Bary, who was formerly a physician, made his début four years ago as Lohengrin, and since then has appeared in a large number of parts; among others, as Samson, Sigmund, Tannhäuser, Faust and Florestan. In the summer of 1904, he appeared with great success, as Parsifal, at Bayreuth.

He has a magnificent, robust voice, of very sympathetic quality, and a figure of the massive German type, which all combined with a refined artistic temperament, promises well for a brilliant career.

Burrian, who was formerly at Budapest, was engaged three years ago to take the place of Anthes, who had broken his contract here, in order to appear in America, and who, one year later, was called to Budapest to fill the vacancy caused by Burrian's departure.

His voice is also of the robust order, and of very pleasing quality, though his frequent use of the "falsetto" disturbs most emphatically. In fact this trick is practiced by many of the German singers, to a degree that would not be tolerated by an American audience.

Personally, Burrian is not of heroic stature; he appears also to lack the depth of character necessary to the broad conception of serious parts; in general, however, he is far more than satisfactory, in fact excellent.

Lyric tenors are sadly lacking in Dresden. Toward the close of the past season trial was made of a young débutant, Oeser, with the result that he has been engaged for the coming season, with promise of success.

The principal baritones and basses are Scheidemantel, Perron, Wachter, and Rains. Scheidemantel and Perron are two of those artists, in whose hands, any rôle however small, instantly assumes importance, and whose mere presence upon the stage commands attention. Of the long list of characters they have so admirably interpreted, it would be difficult to select any one as the best; let it suffice to say that Scheidemantel's Hans Sachs, and Perron's Wotan are two beautiful conceptions.

Perron is also the recent interpreter of Amfortas at Bayreuth, and possesses a full, rich voice, an exquisite artistic sense, and a noble and dignified bearing. His one fault, and greatly to be deplored, is that his intonation is not always pure.

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¶ Rains is an American, studied in the United States and in Paris, and for the past eight years has been a member of the Dresden Opera ♣ His voice is of a very agreeable quality, and well schooled, but his acting lacks freedom. ¶ The loss of Greder, the basso buffo one year ago, is another of Dresden's musical misfortunes.

The orchestra is of the first rank. One is tempted here to make comparisons with the Boston Symphony Orchestra. It is by no means an easy matter to decide between two such well equipped organizations, but patriotism set aside, I must still maintain that the Boston orchestra is the superior. This I attribute partly to inherent qualities, partly to the fact that the Dresden organization is required to play nightly at the opera, through which, unobserved, a slight carelessness or indifference creeps in. It is composed of prime material, and the two alternating concertmasters, Petri and Lewinger, as also the first 'cellist, Wille, are to be ranked among the best in the world.

During the past season, seventeen concerts were given at the opera house. Of these, twelve were symphony concerts by the royal orchestra, in two alternating series of six each; one series entirely orchestral, the other with soloists. These symphony concerts, together with one on Ash Wednesday, and another on Palm Sunday, at the latter of which Beethoven's Ninth Symphony is performed, are annual events. Last season, in addition to these, two concerts were given with the young violinist Von Vecsey as soloist, and one by the Lamoureux orchestra of Paris.

The new operas already announced for the coming season, are "Die Neugierigen Frauen" by Wolff-Ferrari, "Herrat" by Draeseke, "Aschenbrödel" by Leo Belch, and "Salome" by Richard Strauss.

In addition to Oeser, the tenor already mentioned, several other young singers have been engaged, whose appearance is awaited with interest.

At the Residenz and the Central theatres, a season of operetta is annually held, during which the older of Offenbach, Strauss, etc., as well as the more recent successes of Berlin and Vienna are produced, and in the Gewerbehaus, popular "beer concerts" are given several times a week, affording enjoyment for the lover of the lighter sort of music. The orchestra at the last named hall, though second class, as compared with the court orchestra, furnishes nevertheless a most creditable performance ♣ Every Saturday evening during the winter, a symphony concert is held, at which only the classics are played. To be sure, it disturbs somewhat, when, during the Andante of a Beethoven symphony, a waiter gathers up a handful of beer glasses from a table, with the jingle necessary thereto. On the whole, however, the silence is practically complete, and when such an incident occurs as related, the offender sneaks away in disgrace.

At this hall is also held a series of five Philharmonic Concerts, second only to the symphony concerts at the opera house. The orchestral portion is furnished by the Gewerbehaus orchestra, and soloists of a very high standing fill out the balance of the program. During the previous season, for instance, among others were heard, Ysaye, Godowsky,

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Thibaud, instrumentalists; Moran, Dolores, Coates, Felix and Adrienne von Kraus, vocalists.

Still another orchestra of this class has struggled for existence during the past three years, but with the close of the last season, was obliged to dissolve.

¶ Of chamber music and the giving of many recitals there is no end. First are to be mentioned the concerts of the two string quartets, with Petri and Lewinger respectively as first violinist, the remaining members being also of the royal orchestra. To write of these is to use superlatives.

For the recitals, let it suffice to give a partial list of the names of the artists: Sarasate, Kubelik, Burmester, Burmeister, Mischa Elman, Pauer, Godowsky, Lamond, Sittard, William A. Becker, an American, instrumentalists; Huhn, Giessen, Wüllner, Reuss-Belce, George Hamilton, an American, vocalists

Wüllner, a unique artist of the first rank deserves more than honorable mention The Germans refer to him as the singer without a voice; not in a tone of condemnation, but rather of admiration. His attractive power lies in his temperament and his interpretation, which are at once noble, impassioned and refined. He lives the song that he sings, and without dramatic action, conveys all that he feels through the medium of his voice and his facial expression. He is unquestionably unique in his art, and only an artist of superlative authority could afford to risk such a departure from convention.

A piano recital was also given by Miss May Doelling of Chicago, a young lady sixteen or eighteen years of age, who for the past three years has studied at the Dresden Conservatory, and who, one year ago, received the Mendelssohn prize in Berlin. Her technique is remarkably brilliant, and her performance vigorous, but whether or not she has something more individual to offer, can best be determined when she has more fully ripened.

Dresden has a superabundance of singing societies, several of which are of pronounced excellence, and produce oratorios and other larger vocal works during the year. The presentation of Georg Henschel's "Requiem" last season, will no doubt be of interest to Americans.

The vesper music on Saturday afternoons, at the Kreuzkirche, and the Frauenkirche, and the masses at the court church, are also worthy of mention

In a city with the musical importance of Dresden, it is self evident that composers abound The most renowned of these is the world famous master, Draeseke. On October 7, 1905, he celebrated his seventieth birthday, in honor of which event, his opera "Herrat" was produced. On this date his sacred songs were sung at the vespers in two churches. Notwithstanding his advanced years, he is astonishingly vigorous and productive, and in addition to his composition, occupies himself at the conservatory as instructor in the branches of musical history, counterpoint, musical form, and free composition. His work "Christus," consisting of a prologue and three oratorios, is at present in the hands of the publishers Lauterbach and Kuhn of Leipsic: his latest string quintet, already performed in Basel and Dresden, was

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recently issued by Simrock of Berlin. Since then he has composed a second sonata for viola alta and piano, a symphonic landscape painting, "Der Thuner See," soon to be brought out at Berlin by Nikisch, and a "Symphonisches Vorspiel" to Grillparzer's drama, "Der Traum, ein Leben," was played at the first of the winter's symphony concerts. During the past year he has been occupied with a larger work, for an entire evening's performance, which he has just completed, but to which he is not yet prepared to give publicity. ¶ May his life and his genius be long spared to the world of art.

MILAN By ALDO FRANCHETTI

AT present there is nothing important in Italy in the musical field.

The "Amica" of Pietro Mascagni met with a cold reception at Rome, where the public, although very favorable to Mascagni, did not have much confidence in the noisy success of Monte Carlo.

At Turin the public showed great enthusiasm for "Giovanni Gallurese" of Italo Montemezzi, pupil of Vincenzo Ferroni, of the Conservatory of Milan. This enthusiasm is shared universally by the press.

At the great Italian season in Paris, the operas are judged by those critics who use a musical criterion, too severe for some, too easy for others, and as a proof of it we observe that the "Siberia" of Umberto Giordano was greatly preferred to "Andrea Chenier" of the same author; for that we cannot give any reason, as "Andrea Chenier" is musically and dramatically far superior to "Siberia."

The "Adriana" of Francesco Cilea was received coldly, and unjustly so, and more coldly still the "Amico Fritz" of Pietro Mascagni, and this is astonishing, because Fritz is certainly one of the best works of our genial master. ¶ This shows how little importance we must generally give to criticism, which, in any event, is not always fair.

As usual, there is nothing new in the field of symphony.

And why?

Is there perhaps a lack of symphonists in Italy? No, I am glad to say. What is lacking is men who interest themselves to bring to the knowledge of the public the symphonical works of our young and old masters.

Are these bad? Put them to the fire test and then condemn them. Are they good? Then let us know them and give development to Art.

As long as the programs of the greatest concerts are made by persons that appreciate nothing that is not foreign, Art in Italy will be paralyzed in one of its great manifestations, the symphonical field.

As long as the power of accepting or rejecting works remains in the hands of

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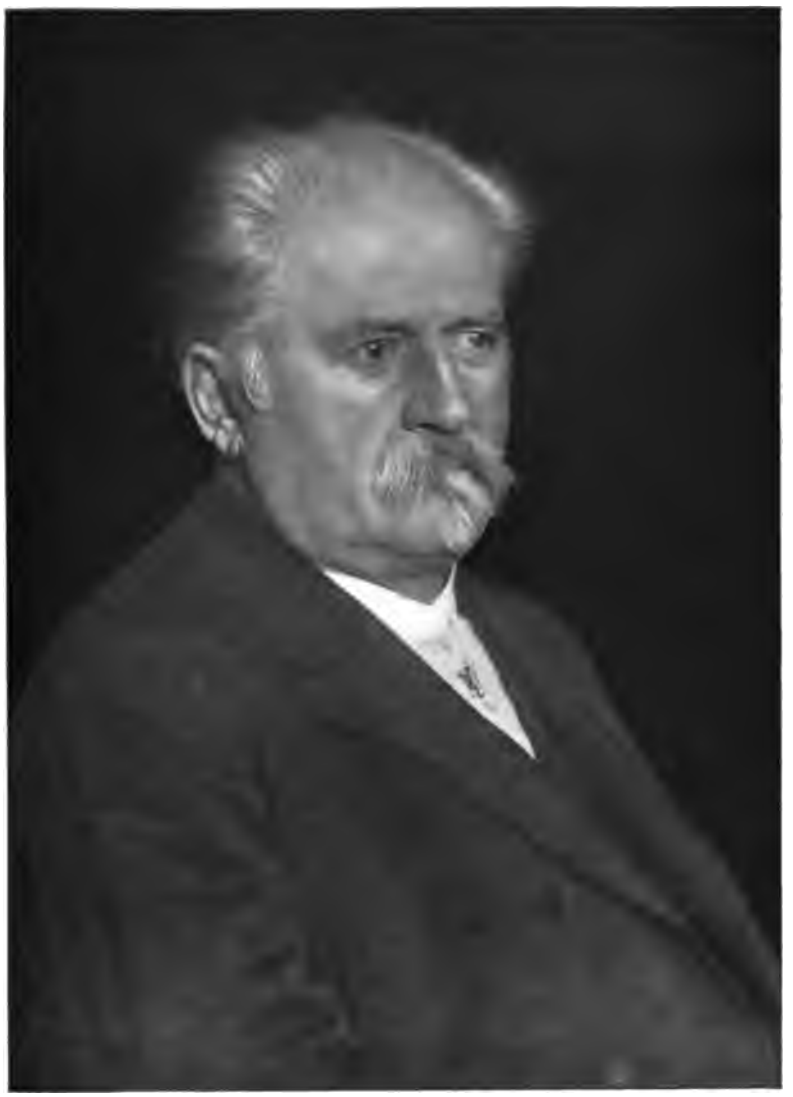

FELIX DRAESEKE

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two publishing houses only, which naturally have some interests to serve, and as long as the National Theatre favored by Professor Cav. Vincenzo Ferroni, whose "Romeo and Juliet" we hope to hear in a short time, shall remain but a dream in the mind, Art will not have in Italy a thorough development, and the Italian musical movement will be restricted to a very small number of masters, unwilling to make themselves known to other masters, who in the trial would not be inferior to the famous ones.

We notice with regret that none of our well known opera writers has justified in his last works the hopes that the Italian public put in him, and this is because we people are generally pleased with a genial power more apparent than real.

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America's Army of Musiclovers

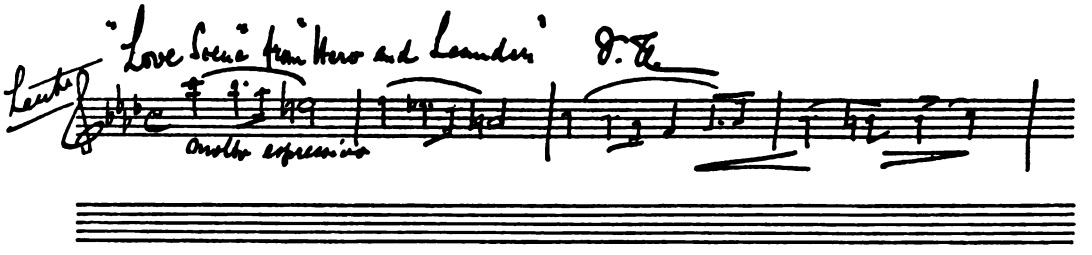
By VICTOR HERBERT

THAT there has been a most remarkable progress in music in America within the past generation is evident to all observers, and that the American nation is rapidly becoming continental in its tastes is equally evident.

The Sunday-night concerts which I inaugurated some time ago in New York, and the great popular approval of the Sunday-night concerts at the Metropolitan Opera House, proves that New York, at least, has outgrown its provincialism, and demands good music, even on the Sabbath, as a means of healthful, moral and mental relaxation.

Some twenty years ago, when first I came to this country as a 'cello soloist and appeared on the concert platform, many persons wondered what new kind of an instrument I was bringing forward, and actually expressed surprise that it was simply a musical instrument. Now all that is changed. In every small town in the United States and Canada can be found a coterie of musiclovers. Orchestras flourish everywhere, and from these ranks are taken individuals who have become prominent in the music world.

¶ And yet we are behind the countries of Europe from the fact that we have few who foster the arts as on the other side. For instance, Wagner would never have developed into the mighty giant he now is considered had it not been for the patronage of King Ludwig of Bavaria. He encouraged him and stimulated him at the period of his greatest depression. Haydn, the father of symphony, had the same protection. He himself said that had it not been for the protection of Prince Esterhazy most of his great compositions would not have been written. The Prince provided him with an orchestra of suitable size for the production of his efforts, supported it and kept it together constantly; indeed, it was part of the Prince's household, and Haydn thus had the necessary incentive to write. That is why I say America is still behind the continental countries in respect to caring for art in a general way. Capital is massed more in this country, and its influence on art has not been distributed as it eventually will be. In Germany and Austria, parts of Russia and France, in fact all European countries of importance, theatres and symphony concerts are supported either by the government or by donations from wealthy art lovers. Some day this will be true of America, for wherever I go I see a healthy awakening of interest in the support of all the arts among our financial leaders.



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Victor Herbert

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Wagner and the Future of Opera

By E. A. BAUGHAN

AFTER years of acrimonious discussions, exaggerated hero-worship, and adverse criticism of no less exaggeration, the musical world is gradually coming to a clear view of Richard Wagner and his music-dramas. But the time has not quite arrived when a just appreciation of his exact place in musical development has become a commonplace of criticism. The world is still full of crude Wagnerians whose acquaintance with the music-dramas is so fresh that they are as uncompromising in their opinions as any of these old Wagnerites who, history relates, threw beer glasses at the heads of critics who failed to worship Wagner, his music-dramas and his theories with the same ardent devotion they themselves professed. To these I can have nothing to say, for they meet all arguments by the simple and sweeping reply that a man of equal gifts to Wagner's should alone dare to criticise him. One remembers Dr. Johnson's definition of the rights of the critic, and is silent. Another class of Wagnerian naïvely waves aside all æsthetic considerations and nails his colors to the mast of the music. Wagner may not have carried out his theory of music-drama; the theory itself may be wrong; the dramas may have many weaknesses—the characters may be uninteresting, the incidents preposterous, and much of the action theatrical—but the music, the glorious, broad, superhuman music remains. What else matters? Do we criticise Shakespeare for the inconsistencies and psychological somersaults of his characters and the diffuseness of his dramatic development? A Bernard Shaw may do this, but then Bernard Shaw is a Vegetarian and a Socialist and has no sympathy with romance, and no ear for the beauty of language, no eye for the kaleidoscopic variety of Shakespeare's colored metaphors. Wagner, as Shakespeare, is great in spite of his weaknesses, and there 's an end on 't. I must confess to much sympathy with this class of Wagnerian, for he certainly grasps the fact that all great art is inexplicable. The very exuberance of genius makes a cold perfection of taste impossible. The third type of critic falls foul of Wagner because his metaphysics are muddled, forgetting that the metaphysics of all poets have ever been more remarkable for beauty of idea than for accuracy of logical reasoning. This critic takes the absurd attitude of a man who finds fault with a thing because it is not something else.

¶ But although it seems almost as ineffectual to criticise Wagner as to criticise Shakespeare, since the musician has also been acclaimed by the whole world as one of its brightest sons, the influence of the Wagner music-drama on Opera and its future is a matter about which we should concern ourselves; for if we come to a clear conclusion we shall not lessen ór dim Wagner's genius, nor deny him any of the attributes for which he is worshipped, but merely see how we stand in opera and whether it is good for the art to take Wagner's music-dramas as a model. To that special point I will address myself.

In all Wagner's æsthetic and social writings you will find that if you grant

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the premise you may accept the conclusion. His dialectic skill was great. He was one of the most brilliant of literary special pleaders, and he began his famous theory of music-drama with a specious piece of special-pleading. Itching to be a dramatic poet as well as a dramatic composer he was not content with the separation of spoken drama and musical drama. The two must be one, and the author a combination of poet and musician. It never crossed Wagner's mind that there might be two *genres* of drama, the spoken and the musical, and, naturally, he never stopped to consider whether opera or music-drama had any real artistic reason for its existence apart from the intrinsic value of the music. That point of view had been tacitly and unconsciously accepted by the old school of opera composers. And so the first step in Wagner's theories was to show that spoken drama was wrong and always had been wrong ❧ In attempting to prove this he merely succeeded in proving that music-drama must be different from spoken drama. To his own satisfaction, however, he proved that drama as a whole had run on quite wrong lines and had arrived, or was about to arrive, at an *impasse* ❧ It is strange that so acute a mind did not see that all his arguments were a special pleading for music-drama, for in the next step of his theory he really hit on the essential difference. The truth is, Wagner's artistic, unreasoning insight was invariably right; his conscious, logical arguments invariably wrong. He hit on a great truth when he laid down the law that the function of music in relation to the illustration of emotion only began when speech had come to the end of its powers, but he did not see that this very limitation made against music-drama being the one and only form of drama, nor did he for a moment stop to ask if this necessity in music-drama made it practically impossible as drama. This difficulty of carrying on opera without introducing many connecting links, and indeed whole scenes, which do not require musical speech has been the difficulty from the very beginning. To overcome it the old opera composers invented a colorless, non-committal recitative; others frankly employed speech, which Wagner, with one of his flashes of artistic insight, condemned as making both the musical and the spoken speech sound artificial. He himself could not get away from this difficulty. His music-dramas, especially the "Ring" and "Die Meistersinger," are full of instances.

The most artistically successful of all his works is not free from this artistic anomaly. I refer to "Tristan und Isolde." The first act is a wonderful piece of psychological drama ❧ The machinery is conventional, of course—Brangäne is the hackneyed *confidante* who has made the wheels of so many plays go round —but one forgives that, since Isolde's lady-in-waiting is woven firmly into the texture of the drama, and Isolde's self-portraiture is limned with such subtle touches. But though the emotions of the injured Princess are eminently fitted for musical expression and the whole act is a wonderful picture of surging emotion, it would practically be unintelligible in its finer and subtler aspects if one had not read it in the cold print of the libretto ❧ Wagner's treatment,

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MARIE WITTICH as *Brünnhilde*
(Dresden Royal Opera)

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splendid as it is emotionally, quite slurs over the hidden springs of the drama and really makes Isolde express openly that which she would be at pains to conceal. I mention this particular act because it is a good instance of an heroic attempt to make music-drama take the place of spoken drama.

From Wagner the theorist to Wagner the practical worker in art is a long step. Having theoretically decided that the musical conventionalities of ordinary opera must go by the board, he had to invent a type of musical speech which should have the effect of being consistent. From that was born his peculiar type of declamation—his endless vocal melody.

Wagner, the artistic theorist, imagined that he had discovered the panacea for all operatic ills. No Addison of the future should prick the absurdities of music-drama with a caustic pen ☙ But I cannot help feeling that Wagner, the musician, was slyly working against Wagner, the theorist. Is it really a coincidence that the style of declamation in the later works is so plastic to the weaving-up of voice with orchestra? If we judge Wagner by his practice and not by his theory, all his so-called innovations—the symphonic orchestra, the representative themes, and the type of declamation—appear to be the ingenious invention of a composer who although artistically desiring to do away with the absurd old operatic conventions was yet —a composer. Wagner inveighed against opera writers for having made music an end instead of a means of dramatic expression; but his chief aim, his unconscious, artistic aim, seems to have been to make the music a still more important end. ☙ In another way it may be said that he grafted on to opera all the most thriving shoots of absolute music. I do not say that his procedure was calculated, but, as he himself might have said, it was his unconscious need for a new form of music that made him "reform" music-drama.

It is curious how all his innovations point this way. His orchestra, for instance, at once enabled him to cloak over the scenes in his music-drama which did not demand musical expression, by making dramatic comments which otherwise would not have gone home to the audience from the stage itself, and also gave him a medium for orchestral composition of a freer and broader style than was possible in "absolute" music. So delightful an instrument became an obsession with Wagner, especially as it enabled him to indulge his need of expressing himself, and no man ever had a more insistent itch for self-expression. But how was it Wagner the theorist did not remind Wagner the composer that the importance given to the orchestra, and the actual conditioning of much of the vocal music in order to make both a symphonic whole, was essentially as inartistic as any of the old conventions at which he had girded? That the result was musically finer makes no difference in its artistic failure.

¶ It is difficult to believe that so gifted a man as Wagner was not aware of this, and yet there is nothing in any of his writings that shows he was conscious of what he was doing, unless his desire that his music-dramas should be listened to as a whole—that is, voices, action, orchestra and scenery—may be taken as proving he saw his methods as

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we see them now. Besides, he was of such an uncompromising nature, and had already sacrificed so much for ideas, that had he understood the effect his music-dramas would have, he would probably have destroyed the scores. This may seem a hard saying, but when all is said and done the protagonists of a drama should make the drama itself. Wagner's idea of an orchestral commentary, to take the place of the chorus in a Greek play, is well enough in its way, but he has so elaborated his own expression of the drama that you cannot see the characters for Wagner. Happily, being a genius, most of what he had to say was intensely interesting, and by this he is justified. But that does not make the æsthetic side of his art the less mistaken. And in some respects his ceaseless commentary defeats its own end, for it does not so much elucidate the drama as retard it. The orchestra has too much to say; it is as garrulous as a guide through a picture gallery or an old palace. The imagination kindles at suggestion, but Wagner seldom suggests. He is insistent on dotting the "i's" and crossing the "t's" of the meaning of his drama, with the result (as I find) that the mind becomes weary through a kind of hypnotism. The other day in listening to a performance of Glück's "Orfeo" I could not help speculating as to Wagner's probable treatment of the Elysian Fields scene. Would he have shown so keen a sense of the appropriate? Would he not rather have given us a complicated tone-picture of his own sensations and thoughts of an after-existence? Yet though this over-expression is the weakness (and the strength in an absolute music sense) of Wagner's scores, he has shown here and there a finer sense of what music-drama should be. I may mention, as examples, the restrained and suggestive treatment of the scene in "Die Walküre" when Brünnhilde warns Siegmund of his approaching death; the opening of the third act of "Tristan"; and the music of both of Hans Sachs' monologues, until the voice has to contend with Wagner's expression of the drama.

To come to the concluding clause of my indictment against Wagner's methods, I would seriously ask if in doing away with set concerted pieces, and the decorative side of opera generally and substituting, in its place, a musical convention derived from "absolute" music Wagner was not really throwing away half the power of music. He himself could not quite throw it away—although he did his best in the "Ring," until he came to the composition of "Die Götterdammerung." In "Die Meistersinger" one of the most glorious pages is that superb quintet; in "Tristan," the love duet is really against Wagner's theories, and so is the love duet of "Siegfried." In "Parsifal" we have choruses, so that Wagner the musician fought secretly against Wagner the theorist. And, after all, we must not forget that the basis of all arts is convention: the most realistic of dramas is often the most conventional of all. People do not speak in blank verse; action is not tersely developed as on the stage. Each art has its own conventions. In opera, or in any drama, these conventions must be so employed that they seem natural and inevitable. No doubt the composers of old opera carried arti-

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SCHEIDEMANTEL as *Hans Sachs*
(Dresden Royal Opera)

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ficiality to an excess, but, more often than not, the essential absurdities were contributed by the singers. Even to this day "artists" make some of the old operas much more absurd than they artistically are by tripping to the footlights to make their bow after a successful duet. And, again, the endless melody which seems so artistic in theory in music-dramas is really *doctrinaire*. If the utterance of a drama is to be carried on by song at all there is no artistic sanity in shirking natural lyrical outbursts. Wagner does shirk them, often giving to his orchestra, for no reason which can be discovered, the melody which the voice should utter. He was most *doctrinaire* in his "Ring" down to the third act of "Siegfried." How disappointing is the hero in the Forest scene! The musical expression of his thoughts of his mother are dry, disjointed and unemotional. Wagner became the real Siegfried in his orchestra. Throughout the Wagnerian drama there is the same musical insignificance of the dramatis personæ, and you may listen to the whole as an orchestral tone-poem with vocal parts, and that, I take it, is not drama.

Already there are signs of a revolt against the Wagnerian theories of music-drama. Puccini and Cilea, following Verdi's modification of Wagner, have written operas which are dramatically more defensible than those of the old school and have made use of the best features of Wagner's works, or rather, I should say, the features which are universal and not merely an expression of Wagner's individuality. Unfortunately, the modern Italian school of composers are rather flimsy musicians, and they imagine that any kind of play may be adapted to opera, thus following Verdi's example in "Traviata" and "Rigoletto." But with all their faults there is artistic sanity in "Madama Butterfly" and "Adriana Lecouvreur." When will more fully equipped musicians take up the work where the Italians have begun? When will our composers forget all the *doctrinaire* Wagnerian theories, and make use of the full resources of music and of the beautiful human singing-voice in duets, concerted numbers, and choruses, and at the same time give symphonic importance to the orchestra without making the voices its slaves? Instead of carrying on Wagner's conventions, the opera composer of the future must hark back to a style which gave free play to all the resources of the art.

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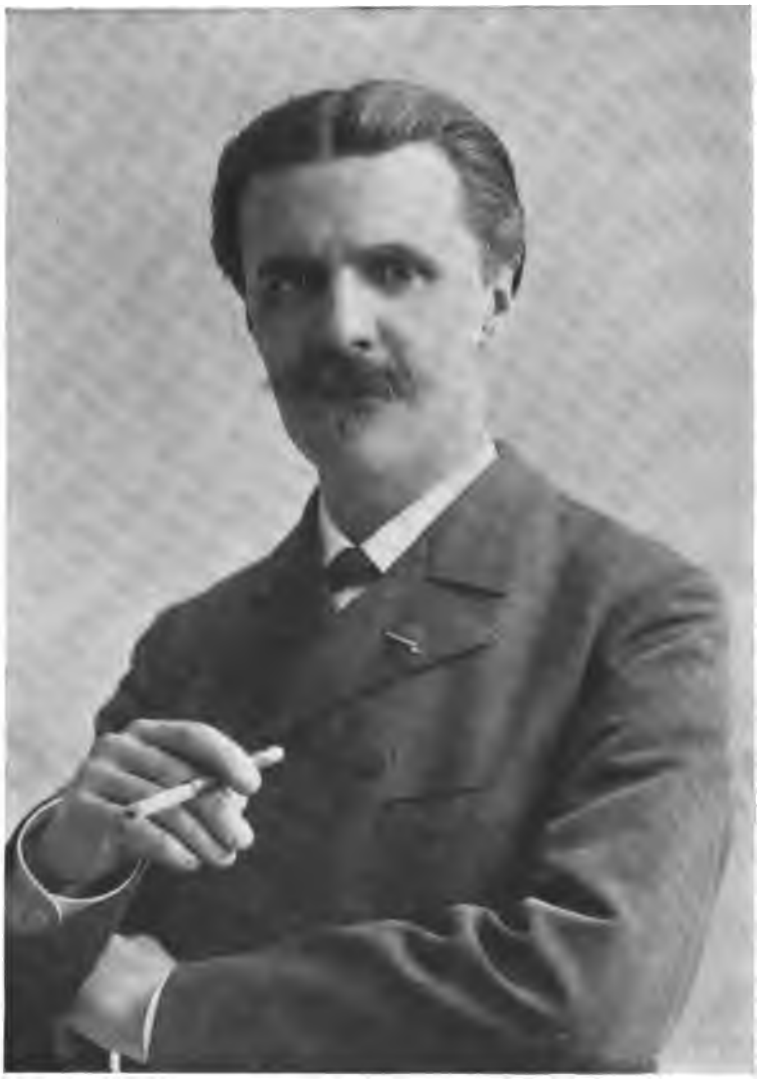

Vincent d'Indy

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Biographical Notes and Sketches

OF CONTEMPORARY ARTISTS AND COMPOSERS

VINCENT D'INDY

MONSIEUR VINCENT D'INDY, when this article appears, will be in Boston, where he will give in two concerts a survey of modern French music (Franck, Dukas, D'Indy, Chausson, Debussy) ❧ I believe that the readers of The Musiclovers Calendar will be interested to find here his biography and a complete list of his works. The biographical notes were written, at my request, by Monsieur Vincent d'Indy himself.

Vincent d'Indy, born at Paris, March 27, 1851.

Studied law—not very diligently—completed half the course required for the degree of Bachelor of Law. Later, studied the rudiments of music under the direction of Diémer (solfeggio, piano) and Lavignac (harmony). Was especially indebted to a very musical grandmother who had known Grétry and Monsigny, and who had shown a keen appreciation of Beethoven in 1825.

¶ 1870. Enlisted as a volunteer for the entire war, took part in the siege of Paris and the battle of Buzenval.

1872. Introduced to César Franck by Duparc—studied with him alone—composition, fugue, organ; second honorable mention at the Conservatory in 1874, first honorable mention in 1875.

1873. Journey to Germany—A fine month at Weimar with Liszt. Founding of the National Musical Society with Franck, Saint-Saëns, Castillon, Duparc. D'Indy was for nearly ten years secretary of this society.

1875. First orchestra performance at Pasdeloup's (Overture to the "Piccolomini").

1876. One of the Frenchmen who were present at the first performance of the "Niebelungen." There have been too many others (French) since then.

From 1873 to 1876. Kettle-drummer and chorus leader at the Colonne Concerts.

1882. "Attendez-Moi Sous l'Orme," performed at the Opéra-Comique.

1885. Obtained the "Grand Prix" from the city of Paris (Le Chant de la Cloche).

1887. Chorus leader at Lamoureux's.

1892. Appointed by the Reform Commission of the Conservatory (whose only reform was to organize an alto class) to make a report on the plan of reorganizing the Conservatory. This plan rejected with the traditional honors by the aforesaid commission after ridiculous fears on the part of those interested persons who dreaded to see the state of things changed. D'Indy refused the position of Professor of Composition at the Conservatory which had been offered him upon the death of Guiraud.

1896. Founding of the "Schola Cantorum."

WORKS OF VINCENT D'INDY

Trois Romances Sans Paroles pour piano. (1870) Editeur: Schott.

La Chanson Des Aventuriers de la Mer (V. Hugo), baryton et choeur. (1870) Editeur: Schott.

Attente (V. Hugo), mélodie. (1872-76) éditeur: Hamelle.

Madrigal (R. de Bonnières), mélodie. (1872-76) éditeur: Hamelle.

Jean Hunyade, symphonie en trois parties pour orchestre. (1874-75) Première exécution: Société Nationale, 1876. Editeur: Hamelle.

Ouverture pour Antoine et Cléopâtre, d'après Shakespeare, orchestre. (1876) Première exéc.: Conc. Pasdeloup, 1877.

Quatuor pour piano, alto et violoncelle, en 3 parties. (1878-88) Première exéc.: Société Nationale, 1879. Edit.: Durand.

La Forêt Enchantée, ballade-symphonie d'après Uhland, orchestre. (1878) Première exéc.: Conc. Pasdeloup (1878) Edit.: Heugel.

Petite Sonate pour piano, en quatre parties. (1880) Edit.: Hamelle.

Plainte De Thécla (R. de Bonnières), mélodie. (1880) Edit.: Hamelle.

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La Chevauchée Du Cid (R. de Bonnières), scène pour baryton, choeur et orchestre. (1879) Première exéc.: Conc. Colonne (1888) Edit.: Hamelle.

Wallenstein, trilogie pour orchestre, d'après Schiller. (1873-81) Première exéc.: Conc. Lamoureux (1888) Edit.: Durand.

Clair de Lune (V. Hugo), étude dramatique pour soprano et orchestre. (1872-89) Première exéc.: Société Nationale. (1881) Edit.: Hamelle.

Attendez-Moi Sous l'Orme, opéra-comique en une acte, d'après Regnard (R. de Bonnières). (1876-82) Première exéc.: Opéra-Comique (1882) Edit.: Enoch.

Poème des Montagnes, pour piano, en trois parties. (1881) Première exéc.: Société Nationale. (1886) Edit.: Hamelle.

4 Pièces pour Piano. (1882) Edit.: Hamelle.

Helvétia. 3 valses pour piano. (1882) Edit.: Hamelle.

Le Chant de la Cloche (oeuvre couronnée au concours de la ville de Paris de 1885), légende dramatique en un prologue et sept tableaux pour soli, double choeur et orchestre. (V. d'Indy) (1879-83) Première exéc.: Conc. Lamoureux (1886) Edit.: Hamelle.

Lied, pour violoncelle et orchestre. (1884) Première exéc.: Société Nation. Edit.: Hamelle.

L'Amour et le Crâne (Beaudelaire), mélodie. (1884) Edit.: Schott.

Sauge-Fleurie, légende pour orchestre, d'après R. de Bonnières. (1884) Première exec.: Conc. Lamoureux (1885) Edit.: Hamelle.

Cantata Domino, cantique à 3 voix avec orgue (1885) Edit.: Durand.

Sainte Marie-Magdeleine, cantate en deux parties pour soprano, choeur de femmes, piano et harmonium (1885) Edit.: Durand.

Suite en Ré pour trompette, 2 flûtes et instruments à cordes en cinq parties (1886) Edit.: Hamelle.

Symphonie pour orchestre et piano, sur un chant montagnard français, en 3 parties (1886) Première exéc.: Conc. Lamoureux (1887) Edit.: Hamelle.

Nocturne pour piano (1886) Edit.: Hamelle.

Promenade, pièce pour piano (1887) Edit.: Hamelle.

Sérénade et Valse pour petit orchestre (1887) Edit.: Hamelle.

Trio pour piano, clarinette et violoncelle, en 4 parties. (1887) Première exéc.: Société Nationale. (1888) Edit.: Hamelle.

Schumanniana, trois pièces pour piano (1887) Edit.: Hamelle.

Fantaisie pour orchestre et hautbois principal, sur des thèmes populaires français. (1888) Première exéc.: Conc. Lamoureux (1889) Edit.: Durand.

Sur la Mer, choeur pour voix de femmes avec piano (1888) Edit.: Hamelle.

Tableaux de Voyage, 13 pièces pour piano (1889) Première exéc.: Société Nationale. (1890) Edit.: Leduc.

Karadec, musique de scène pour un drame d'A. Alexandre (1890) Edit.: Heugel.

Première Quatuor en Ré pour deux violons, alto et violoncelle, en quatre parties (1890) Première exéc.: Conc. des XX (1891) Edit.: Hamelle.

Tableaux de Voyage, suite pour orchestre, en 6 parties (1891) Première exéc.: Conc. d'Angers (1891).

Pour l'Inauguration d'une Statue, cantate pour orchestre, baryton et choeur (1893) Première exéc.: Valence (1893)

Prélude et Petit Canon pour orgue. (1893) Edit.: Durand.

L'Art et le Peuple (V. Hugo), choeur à quatre voix d'hommes (1894) Première exéc.: Lyon (1894) Edit.: Hamelle.

Fervaal, action dramatique en 3 actes et 1 prologue (V. d'Indy) (1889-95) Première exéc.: Bruxelles (1897) Edit.: Durand.

Deus Israel, motet en 2 parties, à capella (1896) Edit.: Schola Cantorum.

Istar, variations symphoniques pour orchestre (1896) Première exéc.: Conc. Ysaye (1897) Edit.: Durand.

Lied Maritime (V. d'Indy), mélodie (1896) Edit.: Bellon.

Ode à Valence (Genest), couplets pour soprano et choeur (1897) Première exéc.: Valence (1897)

Seconde Quatuor en Mi pour deux violons, alto et violoncelle, en 4 parties (1897) Première exéc.: Société Nationale (1898) Edit.: Durand.

Les Noces d'Or du Sacerdoce (Delaporte), cantique (1898) Edit.: Schola Cantorum.

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PERRON as *Wotan*
(*Dresden Royal Opera*)

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Médée, prélude, entr'actes et musique de scène pour le drame de Mendès (1898) Première exéc.: Théâtre Sarah Bernhardt (1898) Edit.: Durand.

La Première Dent (de la Laurencie), berceuse enfantine (1898) Edit.: Durand.

Sancta Maria, Succurre Miseris, petit motet à deux voix (1898)

Chanson et Danses pour instruments à vent, en 2 parties (1898) Première exéc.: Société des instruments à vent (1899) Edit.: Durand.

Vêpres du Commun d'un Martyr, 8 antiennes pour orgue (1899) Edit.: Schola Cantorum.

90 Chansons Populaires du Vivarais harmonisées (1900) Edit.: Durand.

L'Etranger, action musicale en 2 actes (V. d'Indy) (1898-1901) Première exéc.: Bruxelles (1903) Edit.: Durand.

Marche du 76e Régiment d'Infanterie, pour orchestre militaire (1903) Edit.: Durand.

Choral Varié pour saxophone et orchestre, dédié à Miss E. Hall, de Boston (1903) Edit.: Durand.

Mirage (P. Gravollet), mélodie, (1903) Edit.: Hamelle.

Seconde Symphonie pour orchestre, en 4 parties, (1902-03) Edit.: Durand.

Sonate pour violon et piano (1904) Première exécution: Concerts Parent (1905) Edit.: Durand.

Let us add, to terminate by an indiscretion, that Monsieur Vincent d'Indy is at present completing an orchestral poem in three parts which are called Dawn, Day and Evening, describing the different aspects of a summer day on the mountains. This work, inspired by a profound love for his native land, promises to be one of the most beautiful works of this grand musician.

LOUIS LALOY.

AGATHE BACKER-GRÖNDAHL

AGATHE BACKER-GRÖNDAHL, daughter of Consul Nils Backer and Sofie his wife, née Petersen, was born at Holmestrand in 1847. When Agathe was nine years of age her parents removed to Christiania where she received her first technical instruction from Fröken With. After two years she began study with Otto Winter-Hjelm and then, in 1860, she became a pupil of Halfdaan Kierulf. This master took great interest in the young artist and when he noticed her very great talent for composition, advised her to take instruction from Herr Lindemann in theory of music, which was done. At the age of sixteen Miss Backer was sent, upon Kierulf's advice, to Professor Theodore Kullak in Berlin. Three years were spent at Professor Kullak's conservatory, and at one of the students' recitals Miss Backer played one of her own compositions—an Andante for piano and orchestra. Composition was studied meantime with Richard Würst. The first fruit of these lessons was a Scherzo for orchestra.

After her residence in Berlin, Agathe Backer remained quietly at home in Christiania, held concerts, composed, instructed and assisted her companions in art, and took part in the orchestra concerts of the Musical Society. Her demands were but small, not only did she always, without recompense, assist her comrades when they asked for her assistance, but she never thought of obtaining wealth by her great talents. At that time, when she appeared in public, she played pieces chiefly by Schumann and Beethoven, and rendered these grand works with the same master feeling as her equally great colleague Erika Nissen, who was then and still is worshipped by the public.

During her residence at home she met her future husband, Herr Gröndahl, a teacher of singing. At that time he studied theology, and besides this he composed music, and as a tenor took part in the private musical life of the town, but being in a state of great uncertainty, determined at last, after obtaining his parents' sanction, to change the academical for musical studies.

¶ Before their wedding was celebrated

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(1875), he visited Leipsic, and subsequently Cologne, to study singing under the celebrated teacher Lindhult, whilst Agathe Backer went to Italy, where she spent three months in Florence under the guidance of Hans von Bülow, and besides visited Rome and Naples without however holding any concerts.

This journey was originated by Ole Bull, who just then was home on a visit to Norway, and had brought with him his new piano, which was constructed on an entirely new principle. This instrument was tried by all the musical notabilities who were then in Christiania, and was greatly praised by Wieniawsky, who was just then on one of his concert tours of Norway. In private circles Ole Bull had heard Agathe Backer play, and was at once charmed with her and persuaded her to play on his new piano at his concerts. He wished her to go to America and promised a brilliant future, but this was not to be thought of by her or her parents. Ole Bull then wished her in any case to visit Italy in order that she, as a composer, might obtain impressions of its scenery and art, and recommended her warmly to Liszt and Von Bülow. Therefore in 1871, in company with her sister, the talented painter Harriet Backer (now living in Paris) she went to Florence via Leipsic, in order to visit Von Bülow. Her reception by him is to be noted as that of a capricious autocrat, and may prove of interest from its peculiarity. ¶ When one day he found the two sisters waiting for him in his drawing-room, he evinced great astonishment, and on the question being put to him as to whether he would receive Agathe, who had travelled from Norway to obtain his guidance as a pupil, he replied curtly that his time was occupied. After this there was no opportunity to deliver the numerous letters of introduction, and the sisters withdrew without further explanations. Agathe who in the meanwhile had been introduced to the house of the Austrian minister, in which Von Bülow was also known, had played there and aroused great admiration. Among others who had heard her and were affected by her playing, was the celebrated Professor D'Allongaro, who spoke of her to Von Bülow and expressed his astonishment at his not receiving such a pupil. Von Bülow however, who did not wish to hear her, was of the opinion that "she was too fair, and played therefore but fairly"; he had referred her to Sgambatti. "Then it were better that Sgambatti should learn from this young lady, than she from Sgambatti," said the enchanted professor. This struck Von Bülow, and at last it was arranged that she should go to him; and after playing some of Grieg's compositions the "fair hair" was stroked out, and in his well-known musical letters to the "Allgemeine deutsche Musik-Zeitung," he has amply repaid her for his first reception of the "Blonde."

With recommendations from Ole Bull and Von Bülow she visited—again with her sister—that same autumn Liszt in Weimar, and by this lovable character was received most cordially, after having played and sung some of her own compositions. Her stay here and participation in the life at "Altenburg" where Liszt held his court of young artists three times a week, lasted far into the summer.

Besides the previously mentioned "Andante" for piano and orchestra and "Scherzo" for orchestra, which remain in manuscript, compositions of great and lasting value—for both voice and piano—have been published. Concerning the pieces for piano "Etudes de Concert," op. 11; "Trois Morceaux," op. 15, which contains the beautiful Serenade, the fine Paa Ballet, and the fresh Humoreske; and "Skizzer," op 19*, display great talent. It is however chiefly in her vocal music compositions that Madame Gröndahl displays her greatest genius. Both in the older and newer works (op. 1 to 10, op. 12 to 14, op. 16 to 18) there are passages of great beauty, which affect both the song and the accompaniment. These are for the most part so difficult and so full of poetic fancy that much taste is required to execute them well, but they

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Agatha Barker Grindah

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Arthur Foote

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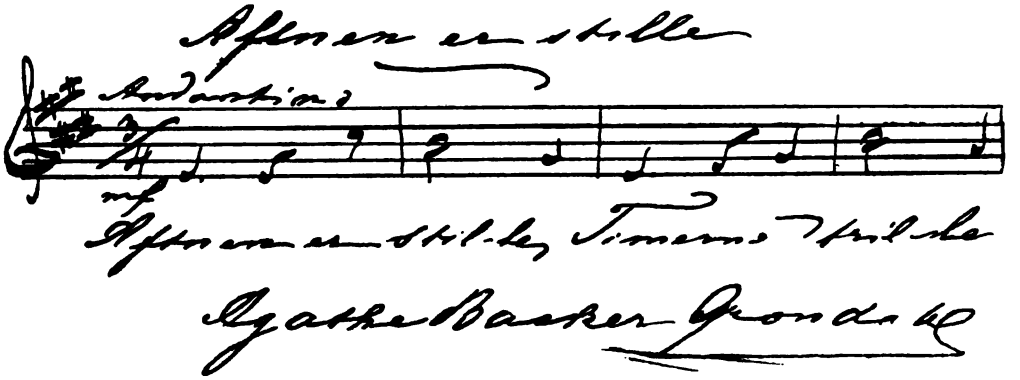
are also attractive for their melody, their romantic expression, and rich poetic beauty. The purest melody is exhibited even in her earliest vocal music and is combined with a fascinating ease and freshness together with a fine romance à la Schumann in the accompaniment: among these the most generally known is "Mit hjertes Dronning" from op. 1, "Agnes min deilige Sommerfugl" and "Længsel" from op. 2, besides "Mödet" of op. 7, a gushing fresh bit of inspiration.

Subsequently the melody of her compositions became more enchanting and delicious, such as "Ich möcht'es mir selber verschweigen" from op. 14, probably the most musical of them all, also "Ved sundet" and "Blomster" from op. 16, and others; but in later works the originality of the vocal accompaniment, and the fanciful treatment of the spirit of the words specially attains a significance which is seldom attained in the earlier works. "Der wunde Ritter" from op. 4, is such a composition in which the piano accompaniment takes the prominent part in its characteristics, and in which also the vocal part craves great skill for its execution, as it must accommodate itself to a beautiful ensemble with the piano, which is no longer an obedient follower of the song but a complete leader, to whom the song is submissive. It is but seldom that Fru Gröndahl yields too great a place to the piano in the ensemble, but it often happens that the accompaniment is of a fanciful nature, which can only be formed by an entirely fresh and powerful inspiration: thus, for instance, "Nökken" from op. 13, the above mentioned "Ved sundet" from op. 16, "Hvad tænker du, du stolte Hög" from op. 18, and finally in the song "Sang ved Havet" op. 17, and above all, the fine, poetical "Sildig" and after this the others "Lyse Nætter," "Fjerne Toner," "Og da jeg seiled dit hus forbi" &c. &c. The last work is dedicated to Edvard Grieg, who "finds the songs, so far as sentiment and fancy is concerned, as belonging to the first not only of those you have composed, but of what Scandinavian vocal music has produced." These words are truly not too plausible. She can even be ranked beside her celebrated countryman.

Such a great artist has naturally been the object for all the appreciation her country Norway could show her: She is thus honorary member of the Quartette Society established by Joh. Svendsen; of the Choral Institution of Sacred Music, conducted by her husband, Herr O. A. Gröndahl; and finally of the select choir "Johaniterne," whose badge is one of the decorations she wears. From the king of Norway and Sweden she has received the medal "Pro Literis et Artibus," and so early as 1875, after her first appearance in the capital of the sister country, Stockholm, she was elected member of the old Swedish Academy.

OTTO WINTER-HJELM.

*The compositions for piano are published by the Maison Warmuth's Musikhandel, formerly Carl Warmuth, Christiania. Recent works are: 6 Clavier Stücke (op. 44); 5 Songs for Sop. and Mezzo Soprano (op. 46); 3 Clavier Stücke (op. 53); and 6 Deutsche Liebeslieder, "Aus der Jugend" (op. 60).



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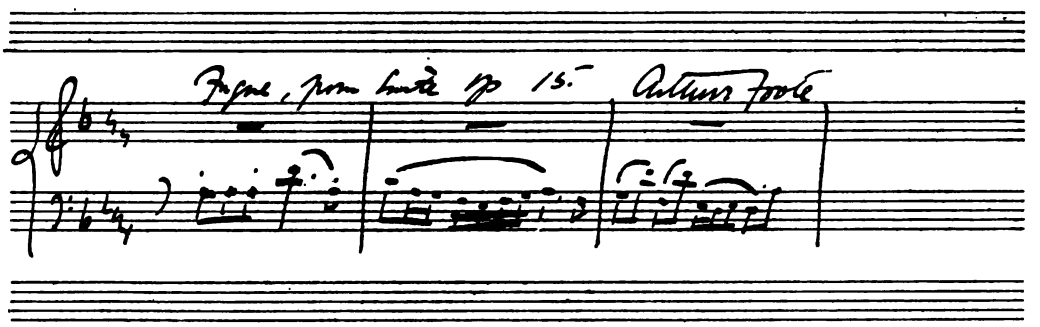
ARTHUR FOOTE

OUR American music makers of the present day are naturally divided into two classes: those who honorably and conscientiously endeavor to continue the traditions of musical beauty as expressed by the classical composers; and those who, boldly striking out into the unknown, would be original (and possibly American) at all costs.

Occupying a high place in the first of these classes we find Arthur Foote of Boston.

¶ Mr. Foote, who is of purely English extraction, was born in Salem, Massachusetts in 1853. He began the study of the piano (rather desultorily) at the age of thirteen. At fifteen he was a pupil of the late Stephen A. Emery in harmony and counterpoint. Entering Harvard College in 1874, he studied music while there under Professor J. K. Paine. A supplementary year of theory study under Paine enabled him to take the degree of Master of Arts, in music, in 1875. At this time he took up the study of the organ under B. J. Lang. Since 1876, Mr. Foote has been a teacher of piano in Boston and since 1878, a church organist in the same city. From time to time he has given piano or organ recitals in Boston and has also appeared as a pianist at concerts in all the principal cities of the East. On these occasions he has generally played the piano part in his own chamber-music compositions. Mr. Foote is president of the Cæcilia Society of Boston, is an officer of the Harvard Musical Association, and a member of the National Institute of Arts and Letters.

Arthur Foote has been a most productive composer, having written a large number of pieces for pianoforte, and organ, numerous songs, three character-pieces, a sonata, and a melody for piano and violin, a piano Trio, a piano Quartet, two string quartets, three cantatas, a Serenade for string orchestra, a Symphonic Prologue: "Francesca da Rimini," and a Suite in D minor for grand orchestra. He has also written much sacred music and some charming but little known pieces for oboe and piano, also many part-songs for both men's and women's voices. The "Bedouin Song" for men's voices, a virile setting of Bayard Taylor's well-known words, is deservedly popular. Among his most successful songs the following should be mentioned. "In Picardie," a light and pleasing mood;



"I'm Wearin' awa' to the Land o' the Leal," a simple and sad Scotch song; "An Irish Folk-song"—this last is an interesting song with a simple and well-defined melody and a charming, lilting interlude. In the "Persian Song," opus 40, the two principal moods of the "Rubaiyat" are well contrasted. This is quite a pretentious work. Opening with a bit of oriental color and a somewhat dramatic episode, there follows an effective lyrical strain. This phrase recurs in the course of the song, accompanying the longing expressed by the poet for undying youth. The whole closes quietly, with oriental resignation.

But Mr. Foote does his best work in the classic or academic forms of musical composition. Thus as musical art his orchestral and pianoforte suites and especially his

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ARTHUR FARWELL

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chamber music must take a far higher rank than his songs. The piano Trio and piano Quartet I would especially recommend to those interested in chamber music. His orchestral compositions were first played from manuscript by the Boston Symphony Orchestra and the chamber music by the Kneisel Quartet, but have since been added to the list of his published works. In 1877, Madame Essipoff gave an American program and at one of her concerts played the Gavotte in B minor from manuscript, this being the first public rendition of any of Mr. Foote's compositions ♪♪

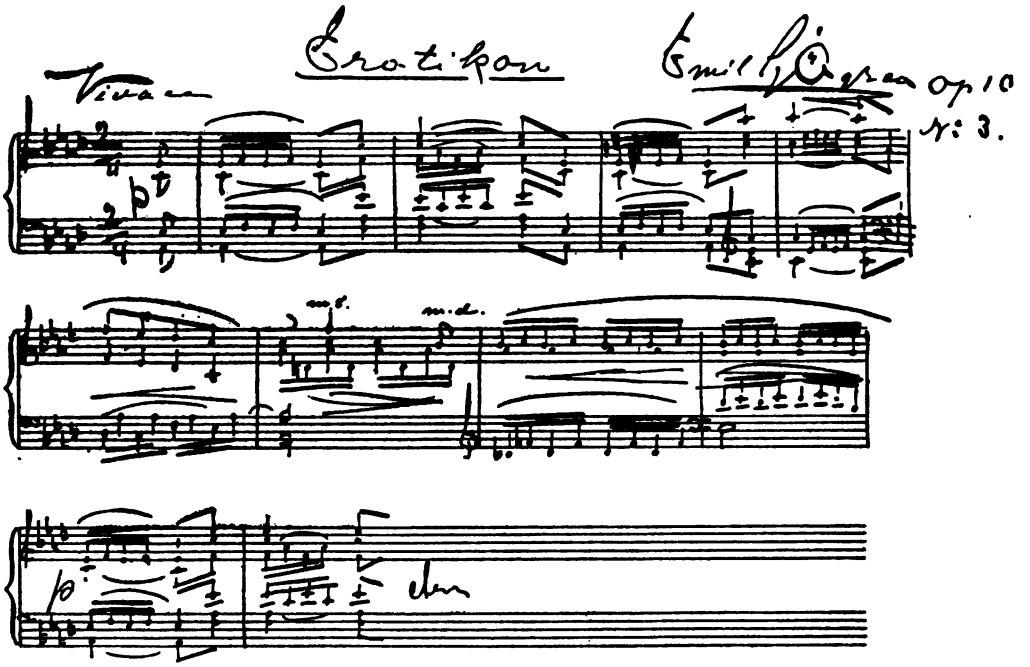
Mr. Foote has just published a text-book of harmony* written in collaboration with Professor Walter R. Spalding of Harvard University.

HENRY F. GILBERT.

*A review of this work will be found on page 86 of The Calendar.

EMIL SJÖGREN

EMIL SJÖGREN was born in Stockholm in 1853. He studied first at the Conservatory of Stockholm, then at Berlin under Kiel for composition and Haupt for organ. Meantime, during the vacations, he made various tours of Europe, in the course of which he visited Vienna, Munich, Venice, and Paris. At Méran, a little village in the Tyrol, he remained six months with the Danish composer, Lange-Müller. Here Sjögren received impressions of nature and life which influenced him very profoundly ♪♪

Actually organist at the Johannes-kyrka of Stockholm, Sjögren possesses a charming little home in the environs of this city, situated on the shore of a beautiful lake; here, surrounded by the adoration of his wife and a faithful little dog, Sjögren "lives the dream of his life," seated at the piano, smoking, composing, dreaming, and reading—for Sjögren is always reading; he knows all the classics by heart and is also deeply interested in modern literature.

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¶ Sjögren's works are already numerous, comprising more than one hundred and fifty Melodies; a large number of pieces for piano, among these should be cited "Erotikon"; "Auf Wanderung"; "Noveletten"; a "Prélude et Fugue" (opus 39, recently published); two "Sonates" (op. 35 and 44), all for piano; "Choruses" with orchestra; religious works, two "Cantates," and organ compositions; for violin, two new and important works—"Poème" (opus 40) and a "Morceau de Concert" (opus 45) on popular Swedish airs; "Zwei Fantasiestücke" (opus 27); and lastly three "Sonates" for piano and violin. The first was begun in Munich and finished in Paris in 1885; the second, composed in Stockholm in 1888, was played for the first time at the great Festival of the Exposition at Copenhagen of that year; and the third, commenced in 1895 in Berlin (during a visit to the Landgrave of Hesse to whom this sonata is dedicated) was finished in 1900. A fourth sonata is actually "en chantier." May we soon see it among its predecessors. ANDRÉ M.

MESSAGER AND HIS OPERAS

THE composer of "Véronique," which ran for considerably over a year at the London Apollo Theatre, began his creative career in 1876, by winning a prize offered by the Society of French Composers for the best symphony. The composition itself was performed at a Châtelet concert in Paris two years later. In 1877, he again won a prize with a cantata for three voices, "Don Juan et Haydée." He was young then and serious. Born in 1854, at Montlucon he had gone to Paris to study music when a boy of fourteen, and had joined Niedermeyer's school, and afterward had been accepted by M. Saint-Saëns as a pupil—a special honor, for the composer of "Samson et Dalila" did not even then consent to teach many young musicians. Messager soon found his proper bent, and ceased writing symphonies and cantatas. In 1879 his first operetta, "Vins de France," was produced, and this has been followed during the last twenty years by "La Béarnaise," "La Basoche" (which made an artistic success in London where it was produced by D'Oyley Carte at the National Opera House, now the Palace Theatre of Varieties), "Madame Chrysanthème," "The Little Michus," "Véronique," and "Les Dragons de l' Impératrice."

M. Messager was always highly appreciated by those who knew his "Basoche" and "Madame Chrysanthème," but there was no reason to suppose that this weaver of dainty, light music would rival the manufacturers of musical comedy in popularity. Mr. George Edwardes in mounting "Véronique" was making a bold experiment. For one thing, the operetta is essentially French in its ideas and the music is far removed from the obvious style of our musical comedy composers. That the work has suffered in the process of adaptation, all who saw the French performance at the Coronet Theatre know full well, but it has not suffered as much as might have been expected. The principal change has been the introduction of low-comedy business for Coquenard, the florist. Our low comedians cannot sing and several numbers of the score have been altered in consequence, and in general what was light, touch-and-go comedy became heavy British tomfoolery—the difference in the genius of the two nations. But the music triumphed all along the line. A selection from "Véronique" soon figured in the programmes of theatre orchestras and mili-

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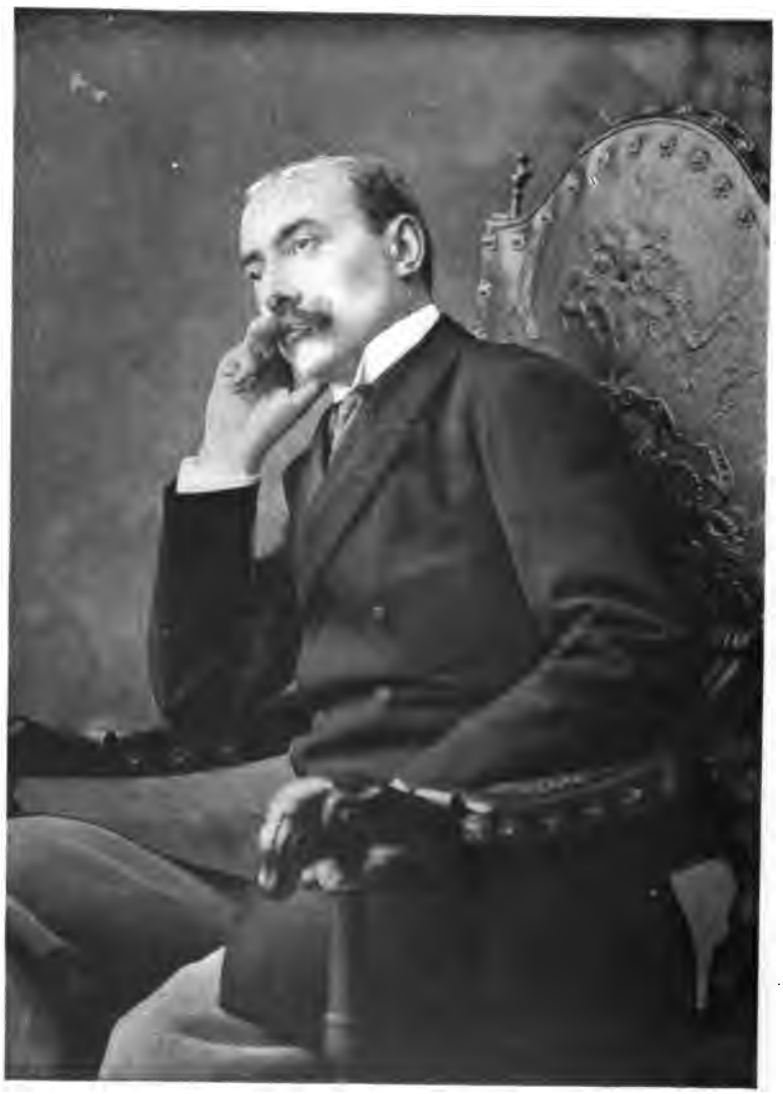

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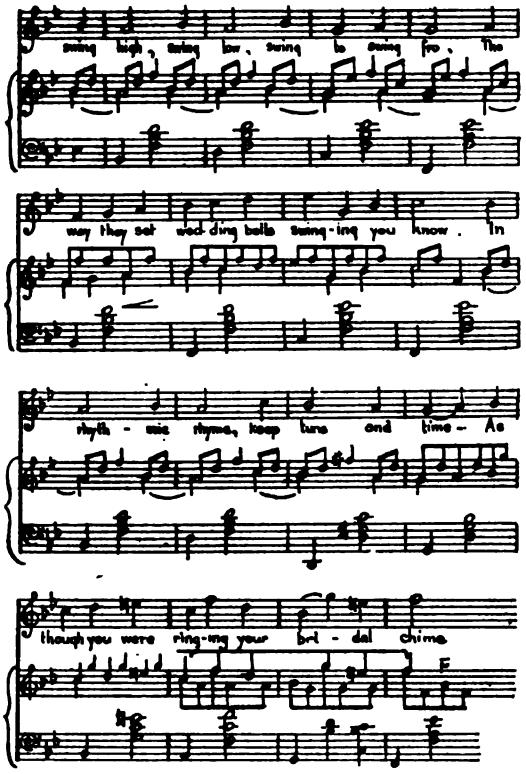
tary bands. It was whistled in the streets, until you became almost tired of the graceful swing song.

swing high, swing low, swing to swing fro. The
way they oat wed-ding bells swing-ing you know. In
rhyth - mic rhyme, keep tune and time - As
though you were ring-ing your bri - dal chime.

In France M. Messager made his first great popular success with "The Little Michus" at the Théâtre des Bouffes-Parisien in Paris. The manager, M. Coudert, commissioned the composer to write another work, and "Véronique" was the result. In London the success of "Véronique" led Mr. George Edwardes to mount "The Little Michus." Many of the critics imagined it was a later and not an earlier work, and from internal evidence they were justified, for the score of "The Little Michus" is even more ingenious than "Véronique," and the music, although full of charm and prettiness, has not the fresh spontaneity of the later work. Still the "Michus" is making a great success in London, and the production of the composer's "Les Dragons de l'Impératrice" is being keenly anticipated.

M. Messager succeeded Maurice Grau as musical director at Covent Garden, and although the popular composer seems to do nothing but smoke cigarettes in a long tube and utter brief witticisms, it is a fact that the performances at Covent Garden have been much improved in ensemble since he became director. During the last season M. Messager did a good deal of conducting. He is a much more solid musician than is imagined, and has a wonderfully complete knowledge of modern and antique music.

E. A. BAUGHAN.

ARTHUR FARWELL

MANY of us believe that America will eventually have a national musical art. But as we have not yet "found" ourselves, musically, there are almost as many opinions regarding the characteristics of this musical art, when developed, as there are individuals. At present the artistic culture of the East, and largely of the whole country, is in the grasp of Europe. Naturally, a national art, i. e., an art which is expressive of the spiritual quality of a *certain* nation, cannot be built up by slavishly imitating an art which has been developed by another nation to express *its* spiritual quality. Before we can have an original and significant art culture in this country, we must declare our independence of the restraining influence of European art-tradition.

This is, in substance, the creed of Arthur Farwell, composer, writer, lecturer, and founder of "The Wa-Wan Press." Mr. Farwell's activities are very diverse but they are all dominated by this central idea: to assist, to encourage, and to champion the development of a musical art in America that shall be truly expressive of the American spirit.

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Arthur Farwell

Arthur Farwell was born in St. Paul, Minnesota, in 1872. He was graduated from the Massachusetts Institute of Technology in 1893, as an electrical engineer. As it happens, many of us only find out what we are naturally fitted to do, by doing that for which we are not naturally fitted. So with Mr. Farwell. By the time he had completed his electrical studies he had discovered that the art of music had a far stronger hold upon him than the science of engineering. So for the next two years he studied and taught music in Boston. In 1895 he went to Europe, studying while there with Engelbert Humperdinck, Hans Pfitzner, and Alexander Guilmant. Returning to America in 1897, he has since devoted himself to composition and to lecturing, having been lecturer upon the history of music at Cornell University in 1898.

¶ Mr. Farwell has always been strongly attracted by the legends, folk-lore and folk-music of the North American Indian. So it is not surprising to find among his compositions extensive developments of Indian melodies, motifs, and rhythms. His first published work dealing with Indian motifs is called: "American Melodies." This is a small collection of Indian folk-tunes which have been delicately and sympathetically harmonized by Mr. Farwell. Then there is "Ichibuzzi," a laughing scherzo for piano; the "Domain of Hurakan" (or Hurricane), an American rhapsody for piano, and "Dawn," a tone-poem for orchestra. This last was performed in July, 1904, at one of the concerts of the St. Louis Exposition. But what shall we say concerning the art value of these Indian compositions? Time alone will tell, but I for one detect a different spirit in the throbbing American life around me than that which formerly moved the uncivilized red man.

Of Farwell's un-Indian compositions the two following deserve especial mention: "Toward the Dream," an impassioned Adagio for the piano, the theme of which is not so startlingly original, but which, all in all, represents Farwell in his best mood; and "A Ruined Garden," an intensely dramatic, and withal a very musicianly setting (for dramatic soprano) of the poem by Philip Bourke Marston.

As Farwell developed his compositional ability he became ever more aware of the

fact that it is very difficult here in America for the young American composer who tries to produce an original work, to get it published.

Most of the publishers here, like the majority of the executive musicians, are merely transplanted Europeans, and are not particularly imbued with a love of America. So Mr. Farwell, after mature deliberation, decided to start an enterprise for the publication of significant and original works by American composers. Thus was founded "The Wa-Wan Press" in December, 1901; an ideal enterprise, having for its object the encouragement of the growth of a musical art in America that shall be truly American.

With this end in view, Mr. Farwell not

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EDWARD MACDOWELL.

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only publishes many American manuscripts which show the spark of originality, but once a year travels across the country lecturing upon American Music, and seeking out young American composers that he may personally interview and encourage them. He undoubtedly does much good in this way as he is possessed of that personal magnetism peculiar to those who have unbounded faith in their ideals.

The founding of "The Wa-Wan Press" must be considered Farwell's most valuable service to music in America thus far, and all those who have at heart the cause of American music must wish it well.

HENRY F. GILBERT.

EDWARD MACDOWELL

AMONG those who have carried on the romantic tradition in modern music, Edward MacDowell is the most conspicuous as well as the most influential exemplar. Almost from the first he has devoted himself to a vivid portrayal in music of those aspects and phases of the visible and subjective worlds which have touched and quickened his imagination, rather than to an elaboration of abstract musical designs for the sake of their intrinsic beauty. For him the tone is as absolutely a symbol as it was for Liszt and Wagner: he has never been merely an artificer of patterns. Although his application to his art of the fundamental principles of musical construction is entirely satisfying, he shares the typical modern distaste for the classic forms. His four sonatas, his two piano concertos, and his two "Modern Suites" for piano are his only adventures in the traditional instrumental moulds. The catalogue of his works is innocent of any symphony, overture, or string quartet. He has written no oratorio or cantata, and if he has dreamed of a possible music drama on an American or Celtic theme, there are no records of the fact in any tangible shape. The greater portion of his work is as untrammeled in form as it is unconfined in spirit. Always he has chosen to shape his inspiration upon the mould of a definite poetic concept, rather than upon a constructive formula, necessarily, for him, inappropriate and anomalous. Throughout his work he presents himself as the essential poet, the clairvoyant impressionist, dealing with life in its large and heroic as well as in its intimate aspects.

Edward MacDowell, whose forbears were predominently Celtic, was born in New York City, December 18, 1861. Although he did not manifest any startlingly precocious gifts, he very soon made it evident that his musical tendency was both genuine and marked. One of his first teachers was the brilliant Venezuelan, Teresa Carreño, from whom he had a few piano lessons. In his fifteenth year he was sent to Paris for a course in piano and theory at the Conservatory, where he studied under Marmontel and Savard, and had for a fellow pupil that most singular of present-day musicians, Claude Debussy. In 1878, he left Paris for Germany. After a brief experience at the Stuttgart Conservatory he stayed for a time in Wiesbaden with Louis Ehlert, and in the autumn of 1879, entered the Conservatory at Frankfort as a pupil of Heymann in piano and Raff in composition. Here he began a period artistically profitable and satisfactory, finding in Raff a sympathetic counsellor and an artistic influence as potent as it was engrossing. Somewhat less than three years later, MacDowell made a successful public appearance as a pianist and composer at a convention of the Allgemeiner Deutscher Musik-Verein at Zurich, playing his first piano suite, opus 10. After the death of Raff, in 1882, Frankfort ceased to hold much of interest for him, and in 1885, he removed to Wiesbaden. Here he lived until his return to America in November,

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1889, occupying himself energetically with composition and public piano playing. His record since then is well known. He lived in Boston from 1889 until 1896, when he accepted an offer to occupy the newly established Chair of Music at Columbia University, and returned to New York after an absence of almost a quarter of a century. It is not necessary at this time to recall the matter of his disagreement with the officers of Columbia and his subsequent resignation, in the spring of 1904, of his professorship. Both Princeton and the University of Pennsylvania have signified their appreciation of his eminence by conferring upon him the ornamental if somewhat grotesque degree of Musical Doctor.

Whatever place in the history of musical art may ultimately be assigned to him, there is little doubt that MacDowell is today an artistic figure of indubitable consequence and persuasive individuality. If his art is richly and persistently significant rather than completely self-dependent, in the "absolute" sense, he has never forgotten that, no matter how poetically or dramatically eloquent it is, it must also be satisfying and excellent in itself.

GEORGE W. CHADWICK

GEORGE W. CHADWICK, the first of the younger group of great American composers, comes of old colonial stock, his great-grandfather having been a soldier in the revolutionary army. Chadwick was born in Lowell, Massachusetts, November 13th, 1854. Both his parents were musical. The composer was not an "infant prodigy," although he had some knowledge of organ-playing at fifteen and composed much, in the smaller forms, when he was sixteen. Some of these early productions are preserved in his comic opera, "Tabasco," written much later. There was paternal opposition to the young man's taking up a musical career, even after he had studied, with good results, with Dudley Buck and George E. Whiting at the New England Conservatory. Finally the young Chadwick started out for himself, teaching in a Michigan college, and saving enough to enable him finally to go to Germany, where he became a pupil of Reinecke and Jadassohn, at Leipsic, and of Rheinberger at Munich. The first of his large compositions heard in America was the "Rip van Winkle" overture, which he sent from abroad. He soon returned to Boston and at once achieved a foremost position as composer, and was also very prominent as conductor, organist and teacher as well. He began his teaching career in the New England Conservatory, of which institution he is now director.

His influence as teacher may be judged from the fact that among his pupils he has had Horatio W. Parker, Arthur Whiting, Henry K. Hadley and Wallace Goodrich. As conductor he has had charge of the Springfield (Mass.) Music Festivals for ten years, he led the Boston Orchestral Club for seven years, and the Worcester Festivals for four years. As composer he has been the most versatile of all Americans. He has written the most skilful canons for organ and he has produced a very popular comic opera, he has created a great sacred opera—"Judith"—and he has composed the most charming of songs. He has three symphonies to his credit, and has produced some wonderfully beautiful string quartets; his overtures (especially "Melpomene" and "Thalia") are the best that have been composed by any American. Piano composition does not seem to attract him as it does MacDowell and others, and he has not made any great efforts in that direction. Among all his vast repertoire the present writer is in-

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GEORGE W. CHADWICK

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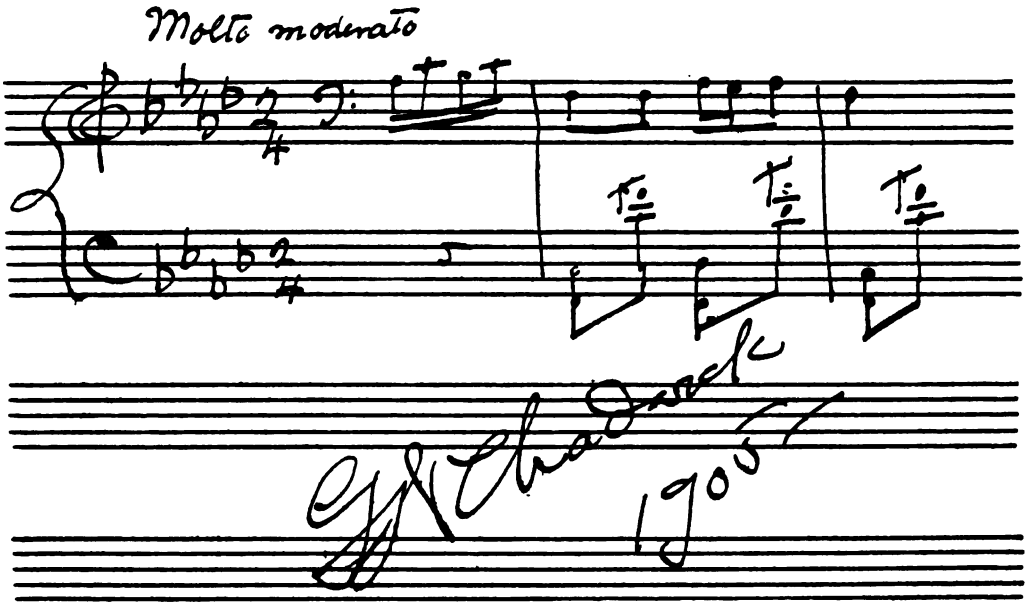
clined to rank his chamber music and his overtures first, and as the best that this country can show.

George Chadwick has as much contrapuntal skill and as thorough orchestral knowledge as any native composer whatever, but he does not allow these qualities to obscure his genial gift of melody and musical beauty. He received the honorary degree of M. A. from Yale University in 1897.

LOUIS C. ELSON.



WILLEM MENGELBERG

AMONG the younger conductors of symphony orchestras in Europe Willem Mengelberg—of the Concertgebouw Orchestra, Amsterdam—who conducted for the first time in America in New York City, November 11, is fast winning international fame. Mr. Mengelberg was born in Utrecht in 1871, and began his musical studies there. Later he entered the Cologne Conservatory and studied with Professors Franz Wüllner, Jensen, Seiss, Stolzenberg, etc., and left that institution in 1892 with first prize for composition, piano-playing, and conducting. Mr. Mengelberg was immediately appointed Municipal Music Conductor at Luzern and three years later succeeded Willem Kess as conductor of the Concertgebouw Orchestra which had then reached such high artistic excellence that Edvard Grieg and Arthur Nikisch pronounced it the finest orchestra in Europe.

Mr. Mengelberg's labors have since been attended with great success and he has become one of the most prominent figures in the music world of Holland. Besides the Concertgebouw concerts he conducts the societies Harmonie, Rotterdam; Diligentia, The Hague; Cæcelia, Arnhem; Bach, Haarlem; and the orchestra and chorus of the Society der Toonkunst at Amsterdam. Mr. Mengelberg conducted the Concertgebouw Orchestra at the last Norwegian Music Festival at Bergen and also at the Strauss Festival in London. As an appreciation of his interpretation of Strauss' compositions, Richard Strauss has dedicated his orchestral work, "Ein Heldenleben" to Willem Mengelberg and his orchestra.

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LOUIS LALOY AND THE MERCURE MUSICAL

LOUIS LALOY was born at Gray, in Franche-Comté, February 18, 1874. After leaving the "École Normale Supérieure" in 1896, he studied musical composition at the "Schola Cantorum" under Vincent d'Indy. He is thus unusually well qualified to be a musical critic. In May, 1905, being already well known through numerous magazine articles and public lectures, he founded, together with his friend, Jean Marnold, the eminent critic of the "Mercure de France," a new review called the "Mercure Musical," which at the very start aroused great interest. Besides having such talented contributors and directors as Pierre Aubry, Gaston Carraud, Rene de Castéra, Jean Chantavoine, M. Daubresse, Claude Debussy, Jules Ecorcheville, Henry Expert, Henry Gauthier-Villars, Vincent d' Indy, Fr. de Lacerda, Lionel de la Laurencie, Gustave Lyon, Octave Maus, André Pirro, Armande de Polignac, Romain Rolland, Gustave Samazeuilh, Martial Teneo, Colette Willy, this magazine has the great advantage of being perfectly independent. Every article that it publishes is absolutely sincere, distributing praise and blame to whoever seems to deserve it, without being influenced by any outside considerations. As in addition to this its musical news is remarkably complete and well written, it may be claimed that the "Mercure Musical" is far in advance of all the musical reviews which have been attempted up to the present time.

[The office of the "Mercure Musical" is at Paris, 2 rue de Louvois. The subscription price, fifteen francs (outside of France) and thirteen francs for the subscribers to the "Mercure de France."—Ed.]

Bibliography

Modern Harmony in Its Theory and Practice. By Arthur Foote and Walter R. Spalding. A. P. Schmidt, Boston, 1905.

A NEW text-book on Harmony is not a novelty, such a work, however prepared by the combined efforts of both composer and theorist, represented by two distinct personalities, is entirely new

We find in "Modern Harmony," by Foote and Spalding, a work which, though falling short of the advanced views of a few recent theorists, is at the same time most encouragingly in advance of the recognized texts of the day.

The present work is not only comprehensive in its scope, but it is also truly educational in that it opens up for, and encourages original effort on the part of the student.

The logical arrangement of the material presented will undoubtedly impress the careful reader.

Chapter I discusses some of those problems, enharmonic equivalents for example, which so perplex the beginner. Chapter II displays the authors' wisdom in *not* taking for granted a previous knowledge of scales and keys. Chapters III to XIII deal with triads in a thorough and lucid manner, the illustrations and exercises leaving little to be desired on the part either of student or instructor.

The two chapters XIV and XV, though rather brief, treat of the much neglected and extremely important subjects—cadences and sequences. Chapters XVI and XVIII to XXIII, dealing with the dominant 7th chord, outline for us, in an extraordinarily comprehensive and definite manner, the various possibilities in the treatment of this most essential factor of harmonic structure.

One of the most admirable features of the

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work is the rather startling insertion of chapter XVII, on auxiliary tones. In thus early emphasizing the close relationship between "voice-leading" (counterpoint) and "voice-combining" (harmony) the student's conception of the work before him is greatly broadened.

Chapters XXVI to XXXIII, on secondary 7ths, review the established conventionalities, in addition to which statements are formulated respecting the more advanced ideas of musical thought and practice. Chapter XXXIV, after giving a brief but concise statement regarding the old clefs, proceeds to a timely discussion of the chord of the ninth. Chapters XXXV and XXXVI deal interestingly with the chords of the eleventh and thirteenth. Chapter XXXVI to XL, altered chords, constitute a most practical and suggestive exposition of a subject ordinarily very confusing to the student. Chapters XLI to XLIV, foreign tones and figuration, are especially useful on account of the admirable choice of illustrations and exercises.

¶ Although one might desire a considerable extension of Chapter XLV (modulation), its comprehensiveness of outline is valuable, and the clear practical treatment of the subject is, at the same time, noteworthy.

Of the remaining four chapters, the last two deserve special mention; the former, in that the real "musical" value of the pedal point is brought to view; and the latter, in that a most interesting though not well-known musical practice, i. e., the use of the ancient or ecclesiastical modes, is touched upon. It is time the attention of the student is thus brought to this fascinating element of musical evolution.

The work as a whole is especially valuable, first: in that it should at the same time prove interesting reading for the amateur and also be full of suggestion for the advanced student; second: a happy compromise between the extremes of conservatism and advanced thought having been attained, make of it a most satisfactory guide for the general student; third: the numerous and well-chosen illustrations serve not only to stimulate original research and effort, but will inevitably tend to cultivate a knowledge of, as well as a love for the great master-works. For such a service the musical world cannot be overgrateful.

GEORGE FOSS SCHWARTZ, M. A.,
Instructor in Theory of Music, etc.,
University of Illinois.

Living Masters of Music — Edward MacDowell. By Lawrence Gilman. John Lane, London and New York, 1905.

LAWRENCE GILMAN writes the latest volume of the "Living Masters of Music" series—a study of Edward MacDowell. Mr. Gilman is an enthusiastic student of the modern music world, its tendencies and their development and exponents. He is no less an enthusiastic admirer of the art and tone-poetry of MacDowell—the value of his discussion being considerably increased by the goodly store of excellent English he draws upon to express his thoughts.

¶ The author devotes several chapters of his book to an exhaustive analysis of MacDowell's works—they are all weighed in the balance and few found wanting. But it is not our purpose to agree or disagree with Mr. Gilman's deductions. He has written an interesting study of an interesting man—to every MacDowell-lover it will be a delightful vade mecum.

We chose at random several of Mr. Gilman's conclusions as to the value of MacDowell's work. "It is in its persistent voicing of [the] valid spirit of romance that MacDowell's work is so noteworthy and so unparalleled. . . . . MacDowell presents throughout the entire body of his work the noteworthy spectacle of a radical without extravagances, a musician at once in accord with, and detached from, the dominant artistic movement of his day." Mr. Gilman qualifies this by adding, "The observation is more a definition than an encomium."

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"Throughout his work it is evident that his chief concern has been to give noble and moving utterance to the elemental as he has found it in the natural world and in human life; and it is in this aspect of his work that one must seek its final excellence, its range and eloquence as an expressional vehicle." And here Mr. Gilman's own appreciation of Romance is discernible, for he continues, "His music is redolent of the breath and odor of woodland places, of lanes and moors and gardens; or it communicates the incommunicable in its voicing of that indefinable enchantment of association which clings about certain aspects, certain phases of the visible world—that subtle emotion of things past and irrecoverable which may inhabit a field at night, a quiet street at dusk, or a sudden intimation of spring in the scent of lilacs."

Mr. Gilman has permitted himself one digression with regard to an "American school" of music. "Into a discussion of the relation between such works as the 'Indian' suite and the establishment of a possible 'American' school of music I shall not intrude. To those of us who believe that such a 'school,' whether desirable or not, can never be created through conscious effort, and who are entirely willing to permit time and circumstance to bring about its establishment, the subject is as wearisome as it is unprofitable. The logic of the belief that it is possible to achieve a representative rationalism in music by the ingenuous process of adopting the idiom of an alien race is not immediately apparent. . . . ."

But we must not omit, in our excerpts from this interesting study, the author's closing paragraph in summing up MacDowell's right to a place among the masters of music, or his own definition of the Romantic, which is so admirably expressed. "The MacDowell of to-day, then, is an artistic figure of commanding stature —a musical creator who has brought to an impressive development a singular gift of beautiful and forceful utterance. His chief claim to a probable perpetuity is, I think it will be found, that he has awakened in music that sense of the invisible, of the hidden wonder and enchantment behind the manifest presences of the world, which it is the signal privilege of the Celtic imagination to discover and enforce. He has evoked an incalculable spell, has opened the door into a new and shining world. That, I believe, is what is essential and individual in his art: the disclosure of an immemorial magic in familiar things . . . . ¶ "Is not the essential Romantic he who, piercing the illusory veil of material fact, reveals to us, through symbol and imagery, that enduring soul of wonder and enchantment which inhabits the world? Is he not as that fabulous son of Lir who could see, in the depths of the Floating Pool of Manan, 'the images of the dreams and thoughts of mortals'?"

Truly, Mr. Gilman has written a book for all musiclovers to read, for all MacDowell-lovers to cherish. L. v. d. B.

Notes of London Books: Life of Wagner, Joachim; Musical Studies, etc.

THE year's publishing in London has not produced many books of note. Mr. William Ashton Ellis has given the world the fourth volume of his monumental "Life of Wagner" and has definitely parted company from Glasenapp, whose "Life" he began to translate. Mr. Ellis is certainly a genius if Carlyle's dictum be true, as no detail escapes his hawk's eye. But with all this painstaking sifting of biographical material there is a want of the sense of proportions. The bulky volume is mainly devoted to the showing that Liszt bungled many of the negotiations which he undertook for Wagner, and the great pianist was rather one of those friends from whom we desire to be saved. The year has otherwise given us a number of small treatises, biographical and other. Publisher after publisher starts a series, and presumably there is a public for them. They are very short books, hardly more than pamphlets, and, for the most part, aim at being guides for the plain man. The little volumes are gen-

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erally printed and bound with taste, but they are not contributions to musical literature which require serious criticism. One of the best was a volume on Beethoven by Dr. Ernest Walker in a series published by the Delaware Press. Dr. Walker is an Oxford musician who, with one or two others, upholds the banner of classical music against the swerving foes who fight under the standard of Richard Strauss. It is a thoughtful and enthusiastic little book, not without valuable criticism of the master. Another of these little monographs was written by Mr. I. A. Fuller-Maitland on Joachim and published in Mr. John Lane's "Living Masters of Music" series. The critic of "The Times" is a personal friend of the great violinist and his brochure has all the value which an intimate knowledge of the subject can give. But it is essentially special pleading, and the author makes a curious point in insisting that Dr. Joachim's apparent playing out of tune is really due to the fact that he purposely departs from the tempered and imperfect scale of the piano. The plea is ingenious, but it will not be upheld by musicians who know quite well that the effect of the perfect scale is not that of a separation from accurate instruction.

In serious essays on music, and especially on the æsthetics of music, English authors lay far behind Germans, and from a more general and valuable point of view there are at least five American writers to one British. Mr. Ernest Newman is almost an exception in this respect. He is a prolific writer of books on music, and in all he writes there is a clear idea. You may disagree with it, but it is there. His latest volume, "Musical Studies" (John Lane) is a collection of essays which have appeared in all kinds of periodicals from the "Fortnightly Review" to "The Daily Mail." Most of them, of course, have been greatly altered and rewritten. Mr. Newman's mental make-up is a strange amalgam of logic and æsthetic insight. Occasionally logic gets the better of him and then his æsthetic opinions suffer. It is not easy to read Mr. Newman without desiring now and then to throw the book to the other side of the room, for he has a trick of not only laying down the law on debatable points but of suggesting that all who may disagree with him are fools. And with all his logical equipment he is engagingly inconsistent. Thus he admires Strauss' "Don Quixote" with a fervent admiration, and yet falls foul of the "Sinfonia Domestica" because it apparently illustrates, in one section of the score, the Bath of the Baby. Why may a composer illustrate a flock of sheep with impunity, and be rapped over the knuckles for depicting the bathing of an infant? Many such inconsistencies are to be found in Mr. Newman's writings side by side with thoughts which are of real value. But on the whole his "Musical Studies" is a stimulating book. Late in the autumn Mr. Ffrangcon-Davies' book on singing was given to the world. The baritone insists on what may be called the spiritual side of his art. Some of his practical precepts are open to grave question, and he shows rather a genius for discovering the obvious, but the book is certainly one to read.

E. A. BAUGHAN.

BOOKS RECEIVED

Phases of Modern Music. By Lawrence Gilman. Harper & Brothers, New York and London, 1904.

A COLLECTION of twelve papers, reprinted and published under the above title. All of the essays are well worth reading and especially the one on program-music, entitled, "The Question of Realism."

But we like Mr. Gilman best in his delightful appreciations of composers, and the paper on Peter Cornelius, "A Neglected Song Writer," is one of these. We too have felt the mystic loveliness of this composer's "An den Traum," and the quaint charm of his "Weinachtslieder." Mr. Gilman should have the earnest gratitude of all lovers of music as art for the

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appreciation he has written "of one to whom upon the public ways, Life came."

Le Goût Musical en France. By Lionel de le Laurencie, Paris: Joanin.

BASED on the idea of evolution, this book is a very attractive history of all the changes which have taken place in French musical taste from the middle ages until recent times. The author is at the same time a well-informed scholar and possessed of a mind which is able to generalize and make documents speak for themselves. He opens up wide vistas to the imagination in regard to the state of men's minds and of society. A thoughtful and instructive book.

Aristoxène de Tarente et la Musique de l'Antiquité. By Louis Laloy, Paris: Société d' Imprimerie et de Librairie.

IN his study of the complete and interesting theory which has come down to us in regard to ancient music, the author has attempted to show, above all, that music was much more complex and free than the theory to which it has given birth. With this end in view the text was examined as if since antiquity no one had written commentaries on them. Interminable discussions of inadmissible opinions which habitually encumber philological works have been avoided and the work is decidedly interesting. The frequent comparisons between the music of the ancient Greeks and modern French music proves, perhaps, that that lost music was not altogether unacquainted with many of the French refinements.

J. S. Bach, Le Musicien-Poète. By Albert Schweitzer, Leipzig: Breitkopf & Härtel.

ALTHOUGH published in Germany, this book was written in French by an Alsatian, a doctor of the University of Strasbourg. It shows a profound acquaintance both of Protestant liturgy and different works written for the Church by the predecessors and contemporaries of Bach, and a very intense appreciation of Bach's music, in which the author discovers frequent attempts at descriptive music. We are accustomed to find in Bach quite the contrary. I mean a beauty purely ornamental and abstract without any attempt to describe any particular feeling or picture The interpretation of Mr. Schweitzer is very individualistic and possesses the merit of animating with new life those chorals, figures and cantatas which certainly were for their author something more than a simple juxtaposition of notes.

THE Study of Counterpoint," in two volumes, by Felix Draeseke, recently issued by Oertel of Hannover, is no doubt the best work on this subject for students of the present day. Written as it is by a modern master of composition, the subject is treated from the modern standpoint, and in finest detail.

THE book on Instrumentation, given out by Berlioz, who is recognized as the authority of his generation, has been revised and modernized by Richard Strauss, the present grand master of this subject. It is now being issued in six sections, by subscription, and is certainly destined to become a standard work. C. F. Peters of Leipzig is the publisher.

Recent Musical Publications

LIST COMPILED BY HUBBARD WILLIAM HARRIS

ORCHESTRAL

Bantock, Granville. Suite, "English Scenes"—London and New York, Boosey & Co.

Bruch, M. Suite for grand orchestra (on Russian folk-melodies), op. 79b—Berlin, Simrock.

Busoni, F. B. 2d "Geharnischte" Suite, op. 34a—Leipsic and N. Y., Breitkopf & Härtel.

Elgar, Edward. Military March ("Pomp and Circumstance," op. 39, no. 3)—London and New York, Boosey & Co.

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Elgar, Edward. Introduction and Allegro for strings (quartet and orchestra) op. 47—London and New York, Novello & Co.

Fried, Oscar. Adagio and Scherzo for wind-instruments, (2 harps and kettle-drums), op. 2—Leipsic and New York, Breitkopf & Härtel.

German, Edward. Welsh Rhapsody—London and New York, Novello & Co.

Goedicke, A. Symphony no. 1, op. 15—Moscow, Jurgensen.

Gounod, Charles. Petite Symphonie for flute, 2 clarinets, 2 oboes, 2 bassoons, and 2 horns (opus posthumous)—Paris, Costallat & Co.

Gretschaninow, A. Symphony, op. 6—Moscow, Gutheil.

Kaun, Hugo. Symphonic Prologue, "Maria Magdalene," op. 44—Leipsic, Kahnt Nachfolger.

Kaun, H. Symphonic poem, "Falstaff" (in press).

Mackenzie, Alexander C. Canadian Rhapsody, op. 67—Leipsic and N. Y., Breitkopf & Härtel.

Mahler, G. Symphony No. 5—Leipsic, Peters.

Nováček, R. Sinfonietta for wind-instruments (flute, oboe, 2 clarinets, 2 bassoons and 2 horns) op. 48—Leipsic and New York, Breitkopf & Härtel.

Pierné, Gabriel. Incidental Music for the Indian Drama "Izeyl"—Paris, Durand & fils.

Reuss, August. Tone Poem, "Judith," after Hebbel's tragedy of the same name, op. 20—Leipsic, Kahnt Nachfolger.

Schreck, Gustav. Nonet—Divertimento for wind-instruments (2 flutes, oboe, 2 clarinets, 2 horns and 2 bassoons) op. 40, Leipsic and New York, Breitkopf & Härtel.

Schumann, Georg. Symphony no. 1, op. 42—Leipsic, Leuckart.

Wagner, Richard. Concert Overture, "Rule Britannia," (op. posthumous)—London, Metzler & Co.

OPERATIC

Bruneau, Alfred. Lyric Comedy. "L'Enfant-Roi"—Paris, Choudens.

Enna, August, Pantomime-Ballet, "Sancta Cecilia's Huldigung"—Copenhagen, Hansen.

Heuberger, Richard. "Barfüssele"—Leipsic, Brockhaus.

Humperdinck, Engelbert. "Die Heirath wider Willen"—Leipsic, Brockhaus.

Leoncavallo, Ruggiero. "Roland von Berlin"—Milan, Sonzogno.

MacCunn, Hamish. "Jeannie Deans"—London, Augener & Co.

Mascagni, Pietro. "Amica"—Milan, Ricordi.

Massenet, Jules. Singing Comedy, "Chérubin"—Paris, Heugel & Co.

Messager, André. Comic Opera, "Les Dragons de l'Impératrice"—Paris, Enoch & Co.

Rachmaninow, Sergei V. "Francesca da Rimini," op. 25—Moscow, Gutheil.

Vogrich, Max. "Buddha"—Leipsic, Hofmeister.

CHAMBER MUSIC

Andrae, Volckmar. String Quartet, op. 9—Leipsic, Gebrüder Hug.

Arensky, Anton S. Trio no. 2 for pianoforte, violin and violoncello, op. 73—Moscow, Jurgensen.

Coleridge-Taylor, S. 4 African Dances for pianoforte & violin, op. 58—London, Augener & Co.

Dubois, Théodore. Quintet for pianoforte, violin, oboe, viola and violoncello. Terzettino for flute, viola an harp—Paris, Heugel & Co.

Grabert, Martin. Quintet for pianoforte and strings, op. 22—Berlin, Simrock.

Grädener, Hermann. String Quartet no. 2, op. 39—Vienna, Universal Edition.

D'Indy, Vincent. Sonata for pianoforte and violin, op. 59—Paris, Durand & fils.

Loeffler, Charles M. 2 Rhapsodies for oboe, viola and pianoforte (1—"L'étang," 2—"La cornemuse")—New York, Schirmer.

Marteau, Henri. String Quartet. op. 5—Strassburg, Südd. Musik-Verlag.

Marteau, Henri. Chaconne for pianoforte and viola, op. 8—Berlin, Simrock.

Reger, Max. Sonata for violoncello and pianoforte, op. 78. Serenade for flute, violin and viola, op. 77, no. 1. Trio for violin, viola and violoncello, op. 77, no. 2—Leipsic, Lauterbach & Kuhn.

Roparts, Guy J. Sonata for pianoforte and violoncello—Paris, Durand & fils.

Schütt, Eduard. Trio for pianoforte, violin and violoncello (Episoden—5 Mood Pictures) op. 72—Berlin, Simrock.

Sinding, C. String Quartet, op. 70. Sonata for violin and pianoforte, op. 73—Leipsic, Peters.

Thuille, Ludwig. Sonata for pianoforte and violin, op. 30—Strassburg, Südd. Musik-Verlag.

CONCERTOS, ETC.

Aulin, Tor. Concerto no. 3 for violin and orchestra, op. 14—Leipsic, Zimmermann.

Busoni, Ferruccio B. Concerto for pianoforte and orchestra with choral finale for 6-part men's chorus, op. 39—Leipsic and New York, Breitkopf & Härtel.

Cleve, Halfdan. Concerto no. 2 for pianoforte and orchestra, op. 6—Leipsic and New York, Breitkopf & Härtel.

Dohnányi, Ernst von. Concerto for pianoforte and orchestra, op. 5—Vienna, Doblinger.

Dubois, Théodore. Two pieces for violin and orchestra (1, Andante, 2, Scherzo-Valse) Nocturne for violoncello and orchestra—Paris, Heugel & Co.

Hubay, Jenö. "Azt mondják," for violin and orchestra (Scènes de la Czardá no. 8), op. 60 Copenhagen, Hansen.

Major, Jules L. Concerto for violoncello and orchestra, op. 44—Leipsic and New York, Breitkopf & Härtel.

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Melcer, Henryk. Concerto no. 1 for pianoforte and orchestra—Vienna, Doblinger.

Sinigaglia, Leone. Rapsodia piemontese for violin and orchestra, op. 26—Leipsic and New York, Breitkopf & Härtel.

Saint-Saëns, C. Caprice Andalou, for violin and orchestra, op. 122—Paris, Durand & fils.

Sarasate, P. de. "Jota de Pamplona," for violin and orchestra, op. 50—Leipsic, Zimmermann.

Widor, C.-M. Concerto no. 2 for pianoforte and orchestra, op. 77—Paris, Heugel & Co.

VOCAL—Cantatas, Choruses, Solos, Etc.

D'Albert, Eugen. "An den Genius von Deutschland," for mixed chorus, soli (ad lib) and orchestra, op. 30—Berlin, Bote & Bock.

Bantock, Granville. "The Fire-Worshippers," dramatic cantata for soprano, tenor and bass soli chorus and orchestra—London and New York, Novello & Co.

Blockx, Jan. "Gloria patriae," cantata for children's voices and orchestra—Brussels, Schott frères.

Coleridge-Taylor, Samuel. 2 choral Ballads, after Longfellow (2d set)—Leipsic and New York, Breitkopf & Härtel.

Cowen, Frederic H. "John Gilpin," ballad for chorus and orchestra—London and New York, Novello & Co.

Fried, O. "Das trunkene Lied," for soli, mixed chorus and orchestra—Breslau, Hainauer.

Fried, Oscar. "Verklärte Nacht," for mezzo-soprano and tenor soli and orchestra, op. 9—Leipsic and N. Y., Breitkopf & Härtel.

Hadley, Henry K. "A Legend of Granada," cantata for 4-part chorus of women's voices, baritone and soprano soli and orchestra, op. 45—New York, Schirmer.

Hahn, Reynaldo. Incidental Music (soli and choruses) for Racine's tragedy, "Esther"—Paris, Heugel & Co.

Hegar, Friedrich. "Ahasver's Erwachen," cantata for baritone solo, mixed chorus and orchestra, op. 34—Leipsic, Gebrüder Hug.

Holbrooke, Joseph. "Byron," poem for orchestra and chorus (Poem no. 6, op. 39)—London and New York, Novello & Co.

Loeffler, Charles M. 4 Poèmes for voice, viola and pianoforte ("La cloche fêlée," "Dansons la gigue!" "Le son du cor s' afflige vers les bois," Sérénade)—New York, Schirmer.

Mackenzie, A. C. "The Witch's Daughter" cantata for soprano and baritone soli, chorus and orchestra, op. 66; London & N. Y., Novello & Co.

Parker, Horatio W. "Union and Liberty," patriotic chorus for mixed voices with pianoforte accompaniment—New York, Schirmer.

Pierné, Gabriel. "La Croisade des enfants," Legend in 4 parts for soli, chorus and orchestra—Paris, Joanin.

Radoux, J. Th. "Te Deum laudamus" for soli, chorus & orchestra—Brussels, Schott frères.

Reger, Max. 2 Chorale-Cantatas: "O wie selig seid ihr doch, ihr Frommen"—"O Haupt voll Blut und Wunden")—Leipsic, Lauterbach & Kuhn.

Sibelius, Jean. "Des Fährmann's Bräute," for baritone or mezzo-soprano solo and orchestra: Leipsic and New York, Breitkopf & Härtel.

Weingartner, Felix. 2 8-part Choruses for mixed voices and orchestra (1—"Traumnacht," 2—"Sturmhymnus"), op. 38. 2 Songs for low voice and orchestra (1—"Unruhe der Nacht," 2—"Stille der Nacht"), op. 35—Leipsic and New York, Breitkopf & Härtel.

Weismann, Julius. "Fingerhütchen," Fairy ballade for bass-baritone solo, 4 women's voices and orchestra, op. 12—Leipsic, Forberg.

Coe, Saidee K. "Hiawatha," melodrama for recitation with pianoforte accompaniment—Chicago, Clayton F. Summy Co.

INSTRUMENTAL—Pianoforte, Organ Solo, etc.

Bird, Arthur. Concert Fantasia for Organ—New York, Schirmer.

Dohnányi, Ernst von. 4 Rhapsodies for pianoforte, op. 11—Vienna, Doblinger.

Huber, Hans. Sonata no. 2 for 2 pianofortes (4 hands), op. 121—Leipsic and New York, Breitkopf & Härtel.

Guilmant, Alexandre, 18 Pièces nouvelles for organ, op. 90—Paris, Durand & fils.

Gulbins, Max. Sonata no. 4 for organ, op. 28—Leipsic, Leuckart.

Malling, Otto. "Die sieben Worte des Erlösers am Kreuze," Mood Pictures for organ (2 books), op. 81—Copenhagen, Hansen.

Melcer, Henryk. Variations for piano on Moniuszko's "Le Cosaque" Vienna, Doblinger.

Moszkowski, Moritz. 3 Pieces for pianoforte (1—Esquisse Vénitienne, 2—Impromptu, 3—Course Folle), op. 73—Breslau, Hainauer.

Moskowski, Moritz. "Kaleidoskop," 7 miniature-pictures for pianoforte (4 hands), op. 74—Leipsic, Peters.

Otterström, Theobald. 24 preludes for pianoforte (4 books)—Copenhagen, Friis.

Reger, Max. Variations and Fugue for pianoforte on a theme by J. S. Bach, op. 81, "Aus meinem Tagebuch (12 pieces for pianoforte), op. 82. Variations and Fugue for 2 pianofortes (4 hands) on a theme by Beethoven, op. 86—Leipsic, Lauterbach & Kuhn.

Reger, Max. 4 Preludes and Fugues for organ, op. 85—Leipsic, Peters.

Rogers, J. H. Suite (Prol., March, Intermezzo, Toccata) for organ—New York, Schirmer.

Sinding, Christian. Intermezzo for pianoforte, op. 65, no. 7. Six pianoforte pieces (2 books: 1—Prélude, Alla Marcia, Intermezzo, Caprice; 2—Etüde, Variationen), op. 74—Leipsic, Peters.

Wagner, Richard. Fantasia for pianoforte (opus posthumous)—Leipsic, Kahnt Nachfolger.

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CADENZ

To the First and Third Movements

BEETHOVEN'S G MAJOR PIANO CONCERTO

Composed by

JULIUS RÖNTGEN

THE MUSICLOVERS CALENDAR

DECEMBER MCMV

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Composed by
JULIUS RÖNTGEN.

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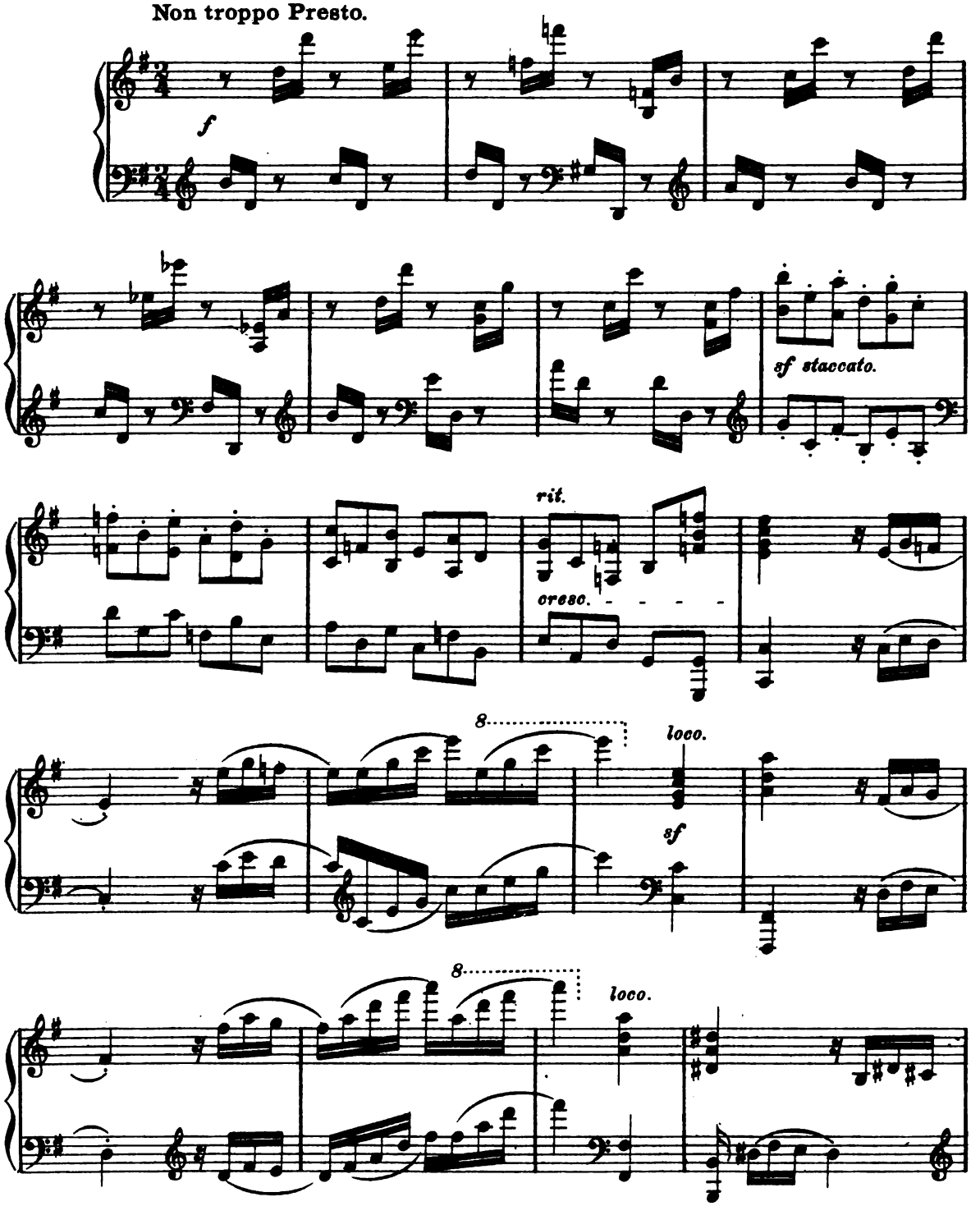
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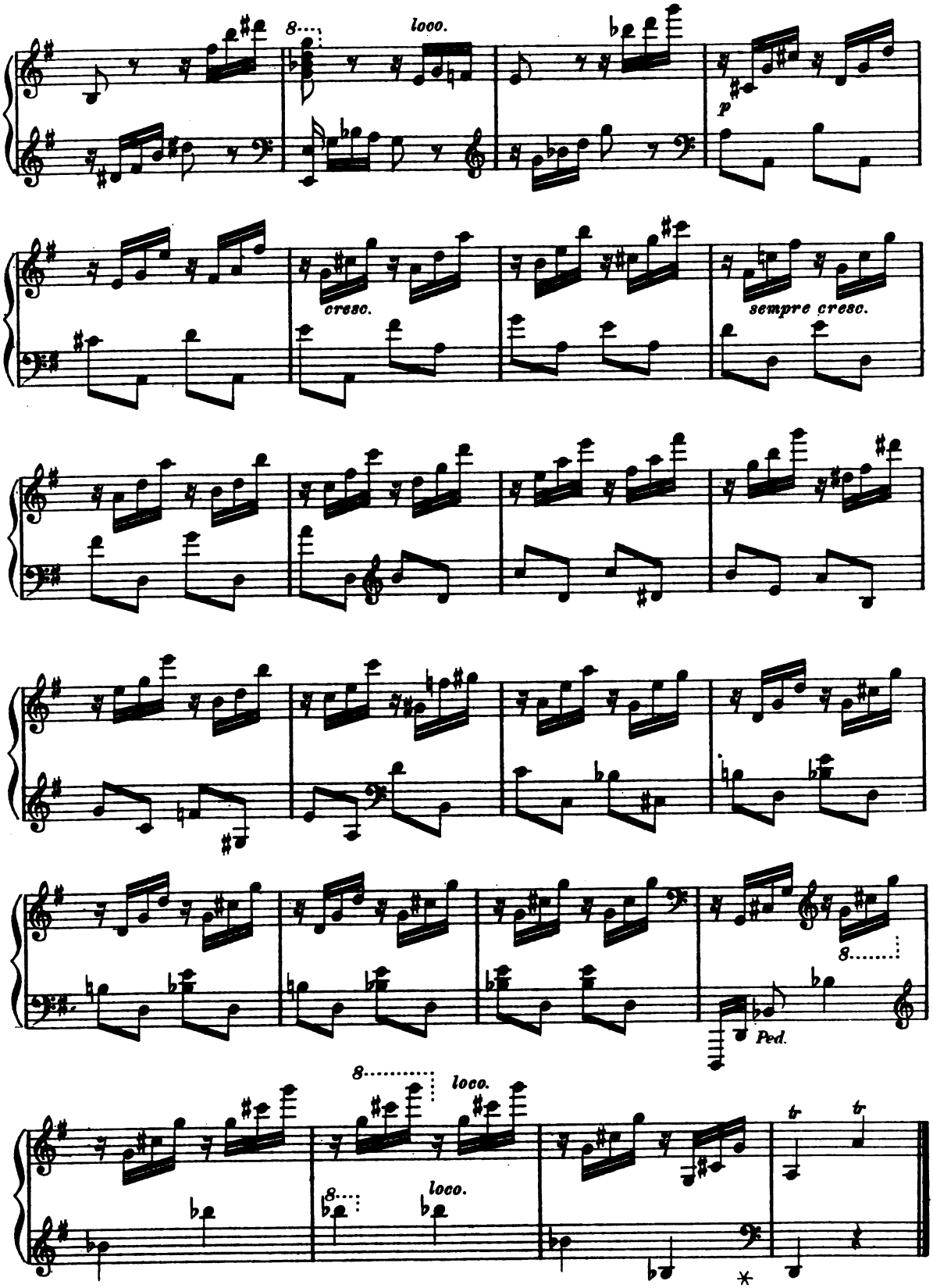
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List of Portraits

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2—John Knowles Paine

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4—Walter Damrosch

5—Felix Weingartner

6—Wassili Safonof

7—Theodore Thomas

8—Frederick Stock

9—Leonard Beecher McWhood

10—The Great Sun-dance

11—Horatio Parker

12—Eleanor Everest Freer

13—Edgar Stillman Kelley

14—Harvey Worthington Loomis

15—Alexander von Fielitz

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The Musiclovers Calendar

Edited by HENRI J. van den BERG of the School of Music faculty, University of Illinois

Volume II **DECEMBER, MCMVI**

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January

1907	ANNIVERSARIES
T. 1	A. van Rooy (singer) b. 1870, Rotterdam
W. 2	First performance *Flying Dutchman* (Wagner) 1843, Dresden
T. 3	M. Hauptmann (composer) d. 1868, Leipzig
F. 4	G. B. Pergolese (composer) d. 1710, Jesi
S. 5	H. Herz (pianist) d. 1888, Paris
S. 6	C. A. Cui (composer) b. 1835, Wilna
M. 7	S. Thalberg (pianist) b. 1812, Geneva
T. 8	Hans von Bülow (pianist, conductor) b. 1830, Dresden
W. 9	John Knowles Paine (composer) b. 1839, Portland, Maine
T. 10	J. R. Zumsteeg, b. 1760, Sachsenflur
F. 11	Christian Sinding (composer) b. 1856, Kongberg
S. 12	A. Jensen (composer) b. 1837, Königsberg
S. 13	H. K. J. Hofmann (composer) b. 1842, Berlin
M. 14	Jean de Reszké (singer) b. 1852, Warsaw
T. 15	Al. Moszkowski (critic) b. 1851, Pilica
W. 16	Leo Delibes (composer) d. 1891, Paris
T. 17	First performance *Troubadour* (Verdi) 1853, Rome
F. 18	A. E. Chabrier (composer) b. 1841, Ambert
S. 19	H. Sachs (singer) d. 1576, Nüremberg
S. 20	F. Lachner (composer) d. 1890, Munich
M. 21	G. A. Lortzing (composer) d. 1851, Berlin
T. 22	V. Righini (composer) b. 1756, Bologna
W. 23	Fél. Clément (composer, critic) d. 1885, Paris
T. 24	F. von Flotow (composer) d. 1883, Darmstadt
F. 25	Jan Blockx (composer) b. 1851, Antwerp
S. 26	J. C. F. Bach (conductor) d. 1795, Bückeburg
S. 27	W. A. Mozart, b. 1756, Salzburg
M. 28	F. Wüllner (conductor, pianist) b. 1832, Munster
T. 29	D. F. E. Auber (composer) b. 1782, Caen
W. 30	O. Lessman (pianist) b. 1844, near Berlin
T. 31	F. P. Schubert (composer) b. 1797, Lichtenthal

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February

1907	ANNIVERSARIES
F. 1	Anna Essipoff (pianist) b. 1851, St. Petersburg
S. 2	G. P. da Palestrina (composer) d. 1594, Rome
S. 3	F. Mendelssohn-Bartholdy (composer) b. 1809, Hamburg
M. 4	M. Costa (composer) b. 1810, Naples
T. 5	First performance *Othello* (Verdi) 1887, Milan
W. 6	H. C. Litolff (pianist, composer) b. 1818, London
T. 7	J. Rebicek (conductor, composer) b. 1844, Prague
F. 8	A. E. M. Grétry (composer) b. 1741, Liège
S. 9	J. L. Dussek (pianist, composer) b. 1761, Tschaslau
S. 10	Adelina Patti (singer) b. 1843, Madrid
M. 11	J. H. Lübeck (composer, conductor) b. 1799, Alphen
T. 12	A. Thomas (composer) d. 1896, Paris
W. 13	Richard Wagner, d. 1883, Venice
T. 14	J. B. van Bree (conductor, violinist) d. 1857, Amsterdam
F. 15	M. I. Glinka (composer) d. 1857, Berlin
S. 16	G. Tartini (violinist, composer) d. 1770, Padua
S. 17	H. Bosmans ('cellist) b. 1856, The Hague
M. 18	Richard Wagner buried (1883) Bayreuth
T. 19	L. Boccherini (composer) b. 1743, Lucca
W. 20	H. Vieuxtemps (violinist) b. 1820, Verviers
T. 21	Leo Delibes (composer) b. 1836, St. Germain du Val
F. 22	Hugo Wolf (composer) d. 1903, Vienna
S. 23	Ed. Risler (pianist) b. 1873, Baden
S. 24	I. Lachner (violinist, composer) d. 1895, Hannover
M. 25	A. L. Couperin (organist) b. 1725, Paris
T. 26	C. Davidoff ('cellist) d. 1889, Moscow
W. 27	Julius Stern (violinist, composer) d. 1883, Berlin
T. 28	E. Parish-Alvars (harpist) b. 1808, West Teignmouth

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March

1907	ANNIVERSARIES
F. 1	P. J. Garat (singer) d. 1823, Paris
S. 2	F. Smetana (composer) b. 1824, Leitomischl
S. 3	H. Heermann (violinist) b. 1844, Heilbronn
M. 4	K. Oberthür (harpist) b. 1819, Munich
T. 5	Arthur Foote (composer) b. 1853, Salem, Massachusetts
W. 6	B. Klein (composer) b. 1793, Cologne
T. 7	G. Graben-Hoffmann (composer) b. 1820, Bnin
F. 8	R. Leoncavallo (composer) b. 1858, Naples
S. 9	Ad. Nourrit (singer) d. 1839, Naples
S. 10	Dudley Buck (composer, organist) b. 1839, Hartford, Connecticut
M. 11	J. Tours (composer, organist) d. 1811, Holland
T. 12	A. Guilmant (organist, composer) b. 1837, Boulogne
W. 13	Hugo Wolf (composer) b. 1860, Windischgrätz
T. 14	Johann Strauss (composer) b. 1804, Vienna
F. 15	L. Cherubini (composer) d. 1842, Paris
S. 16	César Thomson (violinist) b. 1857, Liège
S. 17	M. Garcia (singer) b. 1805, Madrid
M. 18	G. G. Gervinus (critic) d. 1871, Heidelberg
T. 19	First performance *Faust* (Gounod) 1859, Paris
W. 20	J. L. Dussek (pianist, composer) d. 1812, Paris
T. 21	J. S. Bach (composer) b. 1685, Eisenach
F. 22	J. B. Lully (composer) d. 1687, Paris
S. 23	W. Taubert (pianist, composer) b. 1811, Berlin
S. 24	Julius Alsleben (pianist) b. 1832, Berlin
M. 25	F. J. Fétis (composer) b. 1784, Bergen
T. 26	L. van Beethoven, d. 1827, Vienna
W. 27	Vincent d'Indy (composer) b. 1851, Paris
T. 28	Th. Hentschel (conductor, composer) b. 1830, Schirgiswalde
F. 29	First performance *Fidelio* (Beethoven) 1806, Vienna
S. 30	B. E. Scholtz (director, composer) b. 1835, Mayence
S. 31	F. Abt (composer) d. 1885, Wiesbaden

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April

1907	ANNIVERSARIES
M. 1	F. J. Haydn (composer) b. 1732, Rohrau
T. 2	First performance Beethoven's First Symphony, 1800, Vienna
W. 3	Joh. Brahms (composer) d. 1897, Vienna
T. 4	H. Richter (composer, conductor) b. 1843, Raab
F. 5	First performance Beethoven's Second Symphony, 1803
S. 6	F. R. Volkmann (composer) b. 1815, Lommatzsch
S. 7	A. Diabelli (composer) d. 1858, Vienna
M. 8	G. Donizetti (composer) d. 1848, Bergamo
T. 9	E. F. Richter (composer) d. 1879, Leipzig
W. 10	E. d'Albert (pianist) b. 1864, Glasgow
T. 11	E. Audran (composer) b. 1842, Lyons
F. 12	G. Tartini (violinist, composer) b. 1692, Pirano
S. 13	Ed. Lassen (composer) b. 1830, Copenhagen
S. 14	Edgar Stillman Kelley (composer) b. 1857, Wisconsin
M. 15	W. Heiser (composer) b. 1816, Berlin
T. 16	J. B. Cramer (pianist) d. 1858, London
W. 17	G. B. Pergolesi (composer) b. 1636, Pozzuoli
T. 18	F. von Suppé (composer) b. 1820, Spalato
F. 19	First performance *Iphigenia in Aulis* (Glück) 1774, Paris
S. 20	J. K. G. Löwe (composer) d. 1869, Kiel
S. 21	F. Gumbert (composer) b. 1818, Berlin
M. 22	E. V. A. Lalo (composer) d. 1892, Paris
T. 23	Arthur Farwell (composer) b. 1872, St. Paul, Minnesota
W. 24	J. Ph. Kirnberger (violinist, critic) b. 1721, Saalfeld
T. 25	John Knowles Paine (composer) d. 1906, Cambridge, Massachusetts
F. 26	O. Freiberg (violinist) b. 1846, Naumburg
S. 27	F. von Flotow (composer) b. 1812, Teutendorf
S. 28	A. Dreszer (conductor) b. 1845, Kalisch
M. 29	F. Ondricek (violinist) b. 1859, Prague
T. 30	F. Schultz (singer) b. 1826, Dantzig

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1907	ANNIVERSARIES
W. 1	First performance *Marriage of Figaro* (Mozart) 1786, Vienna
T. 2	G. Meyerbeer (composer) d. 1864, Paris
F. 3	Fr. Rummel (pianist) d. 1901, Berlin
S. 4	E. D. Wagner (organist, composer) d. 1883, Berlin
S. 5	S. Moniuszko (composer) b. 1820, Ubil
M. 6	Anton Seidl (conductor) b. 1850, Budapest
T. 7	Joh. Brahms (composer) b. 1833, Hamburg
W. 8	R. Senff (conductor) b. 1850, Morl near Halle
T. 9	Julius Röntgen (composer, conductor, pianist) b. 1855, Leipzig
F. 10	Amalia Joachim (singer) b. 1839, Marburg
S. 11	O. Nicolaï (composer) d. 1849, Berlin
S. 12	J. E. F. Massenet (composer) b. 1842, Montaud
M. 13	A. S. Sullivan (composer) b. 1842, London
T. 14	Beethoven completed his Seventh Symphony, 1812
W. 15	L. Arditi (composer) d. 1903, Brighton
T. 16	E. Hille (conductor) b. 1822, Wahlhausen
F. 17	A. B. Marx (critic) d. 1866, Berlin
S. 18	K. Goldmark (composer) b. 1830, Keszthely
S. 19	K. Muller-Hartung (conductor) b. 1834, Stadtsulza
M. 20	Clara Schumann (pianist) d. 1896, Frankfort
T. 21	F. von Suppé (composer) d. 1895, Vienna
W. 22	Richard Wagner, b. 1813, Leipzig
T. 23	G. B. Viotti (violinist) b. 1753, Fontanetto da Po
F. 24	F. E. Fesca (violinist, composer) d. 1826, Karlsruhe
S. 25	A. v. Lwoff (violinist, composer) b. 1799, Reval
S. 26	L. [A.] Maillart (composer) d. 1871, Moulins
M. 27	N. Paganini (violinist) d. 1840, Nizza
T. 28	V. E. Neszler (composer) d. 1890, Strassburg
W. 29	K. Millöcker (composer) d, 1842, Vienna
T. 30	I. Moscheles (pianist) b. 1794, Prague
F. 31	F. J. Haydn (composer) d. 1809, Vienna

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June

1907	ANNIVERSARIES
S. 1	M. I. Glinka (composer) b. 1803, Nowasposkoje
S. 2	Edward Elgar (composer) b. 1857, Worcester
M. 3	G. Bizet (composer) d. 1875, Bougival
T. 4	S. Moniuszko (composer) d. 1872, Warsaw
W. 5	C. M. v. Weber (composer) d. 1826, London
T. 6	Siegfried Wagner (composer, conductor) b. 1869, Lucerne
F. 7	Ph. B. Rüfer (pianist) b. 1844, Liège
S. 8	Robert Schumann (composer) b. 1810, Zwickau
S. 9	Beginning of Mozart's first concert tour, 1763
M. 10	First performance *Tristan* (Wagner) 1865, Munich
T. 11	Richard Strauss (composer) b. 1864, Munich
W. 12	H. Bisschoff (pianist) d. 1889, Nieder-Schönhausen
T. 13	A. E. A. Becker (conductor Berlin Dom Chor) b. 1834, Quedlinburg
F. 14	N. Rubinstein (pianist) b. 1835, Moscow
S. 15	Edvard Grieg (composer) b. 1843, Bergen
S. 16	J. A. Hiller (pianist, composer) d. 1804, Leipzig
M. 17	Ch. Gounod (composer) b. 1818, Paris
T. 18	Dyna Beumer (singer) b. 1860, Brussels
W. 19	F. X. Chivatal (composer) b. 1801, Rumburg
T. 20	Josef Hoffmann (pianist) b. 1877, Krakau
F. 21	First performance *Meistersinger* (Wagner) 1868, Munich
S. 22	E. N. Méhul (composer) b. 1763, Givet
S. 23	Karl Reinecke (conductor, composer) b. 1824, Altona
M. 24	L. Brassin (pianist) b. 1840, Aix la Chapelle
T. 25	J. J. Raff (composer) d. 1882, Frankfort
W. 26	First performance *Die Walküre* (Wagner) 1870, Munich
T. 27	Clothilde Kleeberg (pianist) b. 1866, Paris
F. 28	Jos. Joachim (violinist) b. 1831, Kittsee
S. 29	First performance *Die Feeen* (Wagner) 1839, Munich
S. 30	F. R. Hervé (composer) b. 1825, Houdain

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July

1907	ANNIVERSARIES
M. 1	W. F. Bach (organist) d. 1784, Berlin
T. 2	C. W. v. Glück (composer) b. 1714, Weidenwang
W. 3	F. Bendel (pianist) d. 1874, Berlin
T. 4	A. Mermet (composer) d. 1889, Paris
F. 5	J. Adlung (organist, critic) d. 1762, Erfurt
S. 6	H. Langer (conductor, organist) b. 1819, Höckendorf
S. 7	F. L. Dulon (flutist) d. 1826, Würzburg
M. 8	F. Chrysander (critic) b. 1826, Lübtheen
T. 9	F. Lux (composer, organist) d. 1895, Mayence
W. 10	H. Wieniawski (violinist) b. 1835, Lublin
T. 11	Dan de Lange (composer, critic) b. 1841, Rotterdam
F. 12	H. Barth (pianist) b. 1847, Pillau
S. 13	H. K. Breidenstein (critic) d. 1876, Bonn
S. 14	K. Joseph Brambach (conductor, composer) b. 1833, Bonn
M. 15	K. Czerny (composer) d. 1857, Vienna
T. 16	Eugen Ysaye (violinist) b. 1858, Liège
W. 17	K. Tausig (pianist) d. 1871, Leipzig
T. 18	H. Riemann (critic, composer) b. 1849, Grossmehlra
F. 19	Ferdinand David (violinist) d. 1873, in Klosters
S. 20	A. Piatti ('cellist) d. 1901, Bergamo
S. 21	L. Th. Gouvy (composer) b. 1822, Gaffontaine
M. 22	L. Arditi (violinist) b. 1822, Crescentino
T. 23	E. Colonne (conductor) b. 1838, Bordeaux
W. 24	B. Marcello (composer) d. 1739, Brescia
T. 25	F. Beyen (composer) b. 1805, Querfurt
F. 26	First performance *Parsifal* (Wagner) 1882, Bayreuth
S. 27	E. Breslauer (critic) d. 1899, Berlin
S. 28	J. S. Bach (composer) d. 1750, Leipzig
M. 29	Robert Schumann (composer) d. 1856, Endenich
T. 30	Maria Anna Mozart (pianist) b. 1751, Salzburg
W. 31	Franz Liszt (composer, pianist) d. 1886, Bayreuth

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August

1907	ANNIVERSARIES
T. 1	Catherina van Rennes (composer, singer) b. 1858, Utrecht.
F. 2	J. Schulhoff (pianist) b. 1825, Prague
S. 3	First performance *William Tell* (Rossini) 1809, Paris
S. 4	J. C. Boers (violinist, composer, critic) b. 1812, Nymwegen
M. 5	C. L. A. Thomas (composer) b. 1811, Metz
T. 6	H. Litolff (pianist) d. 1891, Paris
W. 7	J. C. H. Rinck (organist) d. 1846, Darmstadt
T. 8	Th. Koschat (composer) b. 1845, Viktring
F. 9	H. Bosmans ('cellist) d. 1896, Amsterdam
S. 10	Barthold Tours (organist) b. 1797, Rotterdam
S. 11	K. G. Bellmann (fagottist) b. 1760, Schellenberg
M. 12	J. L. Nicodé (composer) b. 1853, Jerczik
T. 13	S. Jadassohn (composer, critic) b. 1831, Breslau
W. 14	First performance *Die Walküre* (Wagner) 1876, Bayreuth
T. 15	W. Rust (organist, critic) b. 1822, Dessau
F. 16	First performance *Siegfried* (Wagner) 1876, Bayreuth
S. 17	P. L. L. Benoit (composer) b. 1834, Harlebecke
S. 18	B. L. P. Godard (composer) b. 1849, Paris
M. 19	A. Salieri (composer) b. 1750, Legnano
T. 20	Christine Nilsson (singer) b. 1843, near Wexiö
W. 21	P. J. V. Lindpaintner (conductor) d. 1856, Nonnenhorn
T. 22	A. Mackenzie (composer) b. 1847, Edinburgh
F. 23	M. Moszkowski (composer) b. 1854, Breslau
S. 24	F. de Craywinkel (composer) b. 1820, Madrid
S. 25	K. A. Haupt (organist) b. 1810, Kunern
M. 26	E. J. M. Cheré (critic) d. 1864, Douarnenez
T. 27	J. Deprès (composer) d. 1521, Condé
W. 28	First performance *Lohengrin* (Wagner) 1850, Weimar
T. 29	Felix Mottl (conductor) b. 1856, near Vienna
F. 30	R. Dreyschock (violinist) b. 1824, Zack
S. 31	E. Kretschmer (composer) b. 1830, Ostritz

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September

1907	ANNIVERSARIES
S. 1	Engelbert Humperdinck (composer) b. 1854, Siegburg
M. 2	A. J. M. Diepenbrock (composer) b. 1862, Amsterdam
T. 3	F. Chrysander (critic) d. 1901, Bergedorf
W. 4	A. Brückner (composer) b. 1824, Ansfelden
T. 5	G. Meyerbeer (composer) b. 1791, Berlin
F. 6	A. Diabelli (composer) b. 1781, Mattsee
S. 7	Fr. Wüllner (conductor, pianist) d. 1902, Braunfels
S. 8	Anton Dvorák (composer) b. 1841, Mühlhausen
M. 9	O. Jahn (critic) d. 1869, Göttingen
T. 10	N. Jommelli (composer) b. 1714, Aversa
W. 11	E. Hanslick (critic) b. 1825, Prague
T. 12	Th. Kullak (pianist, composer) b. 1818, Krotoschin
F. 13	Clara Schumann (pianist) b. 1819, Leipzig
S. 14	L. Cherubini (composer) b. 1760, Florence
S. 15	J. E. Pasdeloup (conductor) b. 1819, Paris
M. 16	F. J. C. Cleemann (critic) b. 1771, Kriwitz
T. 17	E. Lübeck (pianist) d. 1876, Paris
W. 18	E. Scaria (singer) b. 1840, Graz
T. 19	L. v. Brenner (conductor) b. 1833, Leipzig
F. 20	D. Steibelt (pianist) d. 1823, St. Petersburg
S. 21	Hans Sitt (composer) b. 1850, Prague
S. 22	First performance *Rheingold* (Wagner) 1869, Munich
M. 23	C. L. F. Kreutzer (critic, composer) b. 1817, Paris
T. 24	V. Bellini (composer) d. 1835, Puteaux
W. 25	Johann Strauss (composer) d. 1849, Vienna
T. 26	Henry F. Gilbert (composer) b. 1868, Somerville, Massachusetts
F. 27	Em. Götze (singer) d. 1901, Charlottenburg
S. 28	Ch. Lamoureaux (conductor, violinist) b. 1834, Bordeaux
S. 29	A. Hahn (conductor) b. 1828, Thorn
M. 30	First performance *Magic Flute* (Mozart) 1791, Vienna

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October

1907	ANNIVERSARIES
T. 1	G. A. Heinze (composer) b. 1820, Leipzig
W. 2	J. G. Naumann (composer) d. 1801, Dresden
T. 3	W. Bargiel (composer) b. 1828, Berlin
F. 4	H. Brückler (composer) d. 1871, Dresden
S. 5	J. Offenbach (composer) d. 1880, Paris
S. 6	Jenny Lind (singer) b. 1820, Stockholm
M. 7	B. Molique (violinist) b. 1802, Nuremberg
T. 8	E. Sauer (pianist) b. 1862, Hamburg
W. 9	G. Verdi (composer) b. 1813, Roncole
T. 10	Ad. v. Henselt (pianist) d. 1899, Warmbrunn
F. 11	Theodore Thomas (conductor) b. 1835, Essen
S. 12	Arthur Nikisch (conductor) b. 1855, Szent Miklos
S. 13	M. Hauptmann (critic) b. 1792, Dresden
M. 14	A. Erkel (conductor, composer) d. 1900, Bekes-Gyula
T. 15	A. Dreyschock (pianist) b. 1818, Zack
W. 16	J. P. Sweelinck (composer) d. 1621, Amsterdam
T. 17	F. F. Chopin (composer) d. 1849, Paris
F. 18	Max v. d. Sandt (pianist) b. 1863, Rotterdam
S. 19	First performance *Tannhäuser* (Wagner) 1845, Dresden
S. 20	First performance *Rienzi* (Wagner) 1842, Dresden
M. 21	L. Sophr (composer) d. 1859, Kassel
T. 22	Franz Liszt (composer, pianist) b. 1811, Raiding
W. 23	G. A. Lortzing (composer) b. 1801, Berlin
T. 24	R. Franz (composer) d. 1892, Halle
F. 25	G. Bizet (composer) b. 1838, Paris
S. 26	P. Cornelius (composer) d. 1874, Mayence
S. 27	N. Paganini (violinist) b. 1782, Genoa
M. 28	H. Bertini (composer) b. 1798, London
T. 29	Maria-Anna Mozart (pianist) d. 1829, Salzburg
W. 30	F. R. Volkmann (composer) d. 1883, Budapest
T. 31	A. M. R. Radecke (violinist) b. 1830, Dittmannsdorf

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November

1907	ANNIVERSARIES
F. 1	Emma Albani (singer) b. 1850, Chambly
S. 2	Jenny Lind (singer) d. 1887, Malvern Wells
S. 3	V. Bellini (composer) b. 1801, Catania
M 4	F. Mendelssohn-Bartholdy (composer) d. 1847, Leipzig
T. 5	Hans Sachs (singer) b. 1494, Nüremberg
W. 6	P. I. Tschaikowsky (composer) d. 1893, St. Petersburg
T. 7	I. Brüll (pianist) b. 1846, Prossnitz
F. 8	C. A. Franck (composer) d. 1890, Paris
S. 9	A. Krause (pianist) b. 1834, Geithain
S. 10	F. Couperin (organist) b. 1668, Paris
M. 11	S. David (composer) b. 1838, Paris
T. 12	A. Borodin (composer) b. 1834, St. Petersburg
W. 13	G. A. Rossini (composer) d. 1868, Ruelle
T. 14	G. L. P. Spontini (composer) b. 1774, Majolati
F. 15	C. W. v. Glück (composer) d. 1787, Vienna
S. 16	Minnie Hauck (singer) b. 1852, New York
S. 17	First performance *Mignon* (Thomas) 1866, Paris
M. 18	Henry Rowley Bishop (composer, conductor) b. 1786, London
T. 19	Franz Schubert (composer) d. 1828, Vienna
W. 20	First performance *Fidelio* (Beethoven) 1805, Vienna
T. 21	H. Purcell (composer) d. 1695, London
F. 22	Arthur Sullivan (composer) d. 1900, London
S. 23	Thomas Attwood (organist) b. 1765, London
S. 24	J. B. Bach (organist) b. 1700, Ohrdruf
M. 25	Ethelbert Nevin (composer) b. 1862, Edgeworth, Pennsylvania
T. 26	E. X. Wambach (composer) b. 1854, Arlon
W. 27	Julius Benedict (composer, conductor) b. 1804, Stuttgart
T. 28	Anton Rubinstein (pianist, composer) b. 1830, Wechwotynez
F. 29	M. A. Brandts Buijs, Jr. (conductor, composer) b. 1874, Zutphen
S. 30	J. K. G. Löwe (composer, conductor) b. 1796, Halle

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December

1907	ANNIVERSARIES
S. 1	Agathe Backer-Gröndahl (composer, pianist) b. 1847, Holmestrand
M. 2	Jos. Strauss (composer) d. 1866, Carlsruhe
T. 3	J. W. Kalliwoda (violinist, composer) d. 1866, Carlsruhe
W. 4	R. F. Niemann (pianist, composer) b. 1838, Wesselburen
T. 5	W. A. Mozart d. 1791, Vienna
F. 6	Madame Schröder-Devrient (singer) b. 1804, Hamburg
S. 7	P. A. Mascagni (composer) b. 1863, Livorno
S. 8	P. J. v. Lindpaintner (composer) b. 1791, Coblenz
M. 9	D. Popper ('cellist) b. 1843, Prague
T. 10	C. A. Franck (composer) b. 1822, Liège
W. 11	H. Ber‾ɔz (composer) b. 1803, Côte St. André
T. 12	F. Blumentritt (conductor) b. 1841, Gross-Brevnov
F. 13	J. J. Mouret (composer) d. 1738, Charenton
S. 14	K. Kreutzer (composer) d. 1849, Riga
S. 15	F. A. Boïeldieu (composer) b. 1775, Rouen
M. 16	Augusta M. A. Holmes (composer) b. 1847, Paris
T. 17	L. v. Beethoven baptized 1770, Bonn
W. 18	Edward MacDowell (composer) b. 1861, New York City
T. 19	J. B. C. Dancla (violinist) b. 1818, Bagnères d. Bigorre
F. 20	Th. Werner (violinist) b. 1863, Amsterdam
S. 21	N. W. Gade (composer) d. 1890, Copenhagen
S. 22	Teresa Carreño (pianist) b. 1853, Caracas
M. 23	Eduard de Reszké (singer) b. 1855, Warsaw
T. 24	P. Cornelius (composer) b. 1824, Mayence
W. 25	P. I. Tschaikowsky (composer) b. 1840, Wotkinsk
T. 26	W. V. Volckmar (organist) b. 1812, Hersfeld
F. 27	J. A. Ph. Spitta (professor of music) b. 1841, Hannover
S. 28	Alexander von Fielitz (composer) b. 1860, Leipzig
S. 29	G. E. Goltermann ('cellist, composer) d. 1898, Frankfort
M. 30	A. C. P. Messager (composer) b. 1855, Montluçon
T. 31	K. Millöcker (composer) d. 1899, Baden

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List of Names in the Calendar for 1907

Abt, F. b22 Dec 1819, d 31 March 1885
Adlung, J. b 1699, d 5 July 1762
Albani, E. b 1 Nov 1850
Albert, E. d' b 10 April 1864
Alsleben, Jl. b 24 March 1832
Alvars, E. P. b 28 Feb 1818, d 25 Jan 1849
Arditi, L. b 22 July 1822, d 15 May 1903
Attwood, T. b 23 Nov 1765
Auber, D. F. E. b 29Jan1782,d13May1871
Audran, E. b 11 April 1842, d 17 Aug 1901
Bach, J. B. b 24 Nov 1700, d 12 Jan 1743
Bach, J. C. F. b 21 Jan 1732, d 26 Jan 1795
Bach, J. S. b 21 March 1685, d 28 July 1750
Bach, W. F. b 22 Nov 1710, d 1 July 1784
Bargiel, W. b 3 Oct 1828, d 23 Feb 1897
Barth H. b 12 July 1847
Bendel, F. b 23 March 1833 d 3 July 1874
Becker,A.E.A.b 13 Jun 1834, d 10 Jan 1899
Beethoven, L.v. b 17 Dec 1770 d 26 Mh1827
Bellini, N, b 3 Nov 1801, d 24 Sept 1835
Bellman, K. G. b 11 Aug 1760 d 1816
Benedict, J. b 27 Nov 1804
Benoit, P. L. L. b 17 Aug 1834, d8 Mh 1901
Berlioz, H. b 11 Dec 1803, d 8 March 1869
Bertini, H. b 28 Oct 1798, d 1 Oct 1876
Beumer, Dyna b 18 June 1860
Beyen, F. b 25 July 1805, d 14 May 1863
Bishop, H. R. b 18 Nov 1786, d 1855
Bisschoff, H. b 17 Feb 1852 d 12 June 1889
Bizet, G. b 25 Oct 1838, d 3 June 1875
Blockx, J. b 25 Jan 1851
Blumentritt, F. b 12 Dec 1841, d 9 Jun1903
Boccherini, L. b 19 Feb1743 d 28 May 1805
Boers, J. C. b 4 Aug 1812, d 1897
Boieldieu, F. A. b 15 Dec 1775, d 1834
Borodin, A. b 12 Nov 1834, d 26 Feb 1887
Bosmans, H. b 17 Feb 1856, d 9 Aug 1896
Brahms, Joh. b 7 May, 1833, d 3 April 1897
Brambach, K. J. b 14 Jul 1833, d Jun 1902
Brassin, L. b 24 June 1840, d 17 May 1884
Bree, J. B. v. b 29 Jan 1801, d 14 Feb 1857
Breidenstein,H.K.b28Fy1796d 13 Jy 1876
Brenner, L. v. b 19 Sep 1833, d 9 Feb 1902
Breslauer, E. b 29 May 1836, d 27 Jul 1899
Brückner, A. b 4 Sep 1824, d 11 Oct 1896
Bruckler, H. b 18 Feb 1845, d 4 Oct 1871
Brull, I. b 7 Nov 1846
Buijs, M. A. Brandts, Jr. b 29 Nov 1874
Bulow, H. von b 8 Jan 1830, d 12 Feb 1894
Buck, D. b 10 Mch. 1839
Carreno, T. b 22 Dec 1853
Chabrier, A. E. b 18 Jan 1841
Cherubini, L. b 14 Sep 1760, d 15 Mch 1842
Chivatal, F. X. b 19 June 1801
Chrysander, F. b 8 July 1826, d 3 Sep 1901
Cleemann,F.J.C.b 16 Sep 1771,d25Dec1827
Clement, Fél. b 13 Jan 1822, d 23 Jan 1885
Colonne, E. b 23 July 1838
Cornelius, P. b 24 Dec 1824, d 26 Oct 1874
Costa, M. b 4 Feb 1810, d 29 April 1884
Couperin, A. L. b 25 Feb 1725, d 1789
Couperin, F. b 10 Nov 1668, d 1733
Cramer, J. B. b 24 Feb 1771, d 16 Apr 1858
Craywinkel, F. de b 24 Aug 1820
Cui, C. A. b 6 Jan 1835
Czerny, K. b 21 Feb 1791, d 15 July 1857
Dancla, J. B. C. b 19 Dec 1818
David, Ferd. b 19 June 1810, d 19 July1873
David, S. b 11 Dec 1838
Davidoff, C. b 15 May 1838, d 26 Feb 1889
Delibes, Leo, b 21 Feb 1836, d 16 Jan 1891
Deprés, J. b 1450, d 27 Aug 1521
Diabelli, A. b 6 Sep 1781, d 7 April 1858
Diepenbrock, A. J. M. b 2 Sept 1862
Donizetti, G. b 25 Nov 1797, d 8 Apr 1848
Dreszer, A. b 28 April 1845
Dreyschock, A. b 15 Oct 1818, d 11Ap1869
Dreyschock, R. b 30 Aug 1824, d 6 Feb 1869
Dulon, F. L. b 14 Aug 1760, d 7 July 1826
Dussek, J. L. b 9 Feb 1761, d 20 Mar 1812
Dvorak, A. b 8 Sept 1841
Elgar, Edward, b 2 June 1857
Erkel, A. b 2 Jan 1846, d 14 Oct 1900
Essipoff, Anna, b 1 Feb 1851
Farwell, Arthur, b 23 April 1872
Fesca, F. E. b 15 Feb 1798, d 24 May 1826
Fétis, F. J. b 25 Mar 1784, d 26 Mar 1871
Flotow, F. von b 27 Apr 1812, d 24 Jan1883
Foote, A. b 5 March 1853
Franck, C. A. b 10 Dec. 1822, d 8 Nov 1890
Franz, R. b 28 Jun 1815, d 24 Oct 1892
Freiberg, O. b 26 April 1846
Gade, N. W. b 22 Feb 1817, d 21 Dec 1890
Garat, P. J. d 1 March 1823
Garcia, M. b 17 March, 1805
Gervinus, G. G. b 20 May 1803, d 18 Mh'71
Gilbert, Henry F. b 26 Sept 1868
Glinka, M. I. b 1 Jun 1803, d 15 Feb 1857
Gluck, C. W. v. b 2 Jul 1714, d 15Nov1787
Godard, B. L. P. b 18 Aug 1849, d 1895
Goldmark, K. b 18 May 1830
Goltermann, G .E. b 19 Aug1824,d29De'98
Götze,Em. b 19 July 1856, d 27 Sept 1901
Gounod, Ch, b 17 Jun 1818, d 18 Oct 1893
Gouvy, L. T. b 21 July 1822
Graben-Hoffman,G.b 7Mh 1820 d 21My'00
Grétry, A. E. M. b 8 Feb 1741, d 24Sep1813
Grieg, Edv, b 15 June 1843
Gröndahl, A. B. b 1 Dec 1847
Guilmant, A. b 12 March 1837
Gumbert, F. b 21 April, 1838
Hahn, A. b 29 Sep 1828, d 14 July 1880
Hanslick, E. b 11 Sept 1825
Hartung K. Muller b 19 May 1834
Haupt, K. A. b 25 Aug 1810, d 4 July 1891
Hauck, M. b 16 Nov 1852
Hauptmann, M. b 13 Oct 1792 d 3 Jan 1868
Haydn, F. J. b 1 Apr. 1732, d 31 May 1809
Heermann, H. b 3 March 1844
Heinze, G. A. b 1 Oct 1820
Heiser, W b 15 April 1816
Henselt,Ad. v. b 12 May 1814, d 10 Oct1899
Hentschel,Th.b 28 Mh 1830, d 19 Dec 1882
Hervé, F. R. b 30 June 1825
Herz, H. b 6 Jan 1803, d 5 Jan 1888
Hille, E. b 16 May 1822, d 18 Dec 1891
Hiller, J. A. b 25 Dec 1728, d 16 June 1804
Hoffmann, Josef, b 20 June 1877
Hofmann, H. K. J. b 13 Jan 1842
Holmes,A.M.A.b 16 De 1847, d 28 Jan 1903
Humperdinck, E. b 1 Sept 1854
Indy, Vincent d' b 27 March 1851
Jadassohn, S. b 13 Aug 1831, d 1 Feb 1902
Jahn, O. b 16 June 1813, d 9 Sept 1869
Jensen, A. b 12 Jan 1837, d 23 Jan 1879
Joachim, Am, b 10 May 1839, d 3 Feb 1899
Joachim, Jos. b 28 June 1831
Jommelli, N. b 10 Sep 1714, d 25 Aug 1774
Kalliwoda, J. W. b 21 Feb 1801, d 3 De '66
Kelley, E. S. b 14 April 1857
Kleeberg, C. b 27 June 1866
Klein, B. 6 March 1793, d 9 Sept 1832
Koschat, Th. b 8 Aug 1845
Krause, A. b 9 Nov. 1834
Kretschmer, E. b 31 Aug 1830
Kreutzer,C.L.F. b 23 Sep 1817, d 6 Oc 1868
Kreurzer, K. b 22 Nov 1780, d 14 Dec 1849
Krinberger,J.Ph.b 24 Ap 1721,d 27 Jy 1783
Kullak, Th, b 12 Sep 1818, d 1 March 1882
Lachner, F. b 19 July 1811, d 20 Jan 1890
Lachner, I. b 11 Sep 1807, d 24 Feb 1895
Lalo, E. V. A. b 27 Jan 1823 d 22 Apr 1892
Lamoureux, Ch. b 28 Sep 1834,d 21 De 1899
Lange D. de b 11 July 1841
Langer H. b 6 July 1819, d 8 Sept 1889
Lassen, Ed. b 13 April 1830
Leoncavallo, R. b 8 March 1858
Lessman, O. b 30 Jan 1844
Lind J. b 6 Oct 1820, d 2 Nov 1887
Lindpaintner, P.J.v.b 8 De 1791,d21Au'56
Löwe, J. K. G. b 30 Nov 1796, d 20 Ap1869
Lortsing, G. A. b 23 Oct 1801, d 21Jan 1851
Litolff, H. b 6 Feb 1818, d 6 Aug 1891
Lisst, Fr. b 22 Oct 1811, d 31 July 1886
Lwoff, A. v. b 25 May 1799, d 28 Aug 1870
Lully, J. B. b 1633, d 22 March 1687
Lucca, P. b 25 April 1841
Lubeck, J. H. b 11 Feb 1799, d 7 Feb 1865
Lubeck, E. b 24 Aug 1829, d 17 Sep 1876
Lux, F. b 1820, d 9 July 1895
Mackenzie, A. b 22 Aug 1847
Maillart,L.[A.]b 24 May 1817, d 26 May'71
Mac Dowell, E. b 18 Dec 1861, d ——1906
Marcello, B. b 24 July, 1686, d 1730
Marx, A. B. b 15 May 1799, d 17 May 1866
Massenet, J. E. F. b 12 May 1842
Mascagni, P. A. b 7 Dec 1863
Méhul, E. N. b 22 June 1763, d 18 Oc 1817
Mendelssohn-Bartholdy F. b 3 Feb 1809 d 4 Nov 1847
Mermet, A. b 1810, d 4 July 1889
Messager, A. C. P. b 30 Dec 1855
Meyerbeer, G. b 5 Sept 1791, d 2 May 1864
Millöcker, K. b 29 May 1842, d 31 Dec 1899
Molique, B. b 7 Oct 1802, d 10 May 1869
Moniusko, S. b 5 May 1820, d 4 June 1872
Moscheles, I. b 30 May 1794, d 10 Mar 1870
Mosskowski, Al. b 15 Jan 1851
Moszkowski, M. b 23 Aug 1854
Mottl, F. b 29 Aug 1856
Mozart, M. A. b 30 July 1751, d 29 Oct 1829
Mozart, W. A. b 27 Jan 1756, d 5 Dec 1791
Naumann, J. G. b 17 Ap 1741, d 2 Oct 1801
Nessler, V. E. b 28 Jan 1841, d 28 May1890
Nevin, E. b 25 Nov 1862, d 20 Feb 1901
Nicodé, J. L. b 12 Aug 1853
Nicolaï, O. b 9 June 1810, d 11 May 1849
Niemann, R. F. b 4 Dec 1838
Nikisch, A. b 12 Oct 1855
Nourrit, Ad. b 3 March 1802, d Mar 1889
Nilsson, C. b 20 Aug. 1843
Oberthur, K. b 4 March 1819, d 8 May 1895
Offenbach, J. b 21 Jun 1819, d 5 Oct 1880
Ondricek, F. b 29 April 1859
Paganini, N. b 27 Oct 1782, d 27 May 1840
Palestrina, G. P. da b 1515, d 2 Fy 1594
Pasdeloup, J. E.b 15 Sep 1819 d 13 Au 1887
Patti, Adelina b 10 Feb 1843
Pergolese, G. B. b 4 Jan 1710, d 17 Ap 1736
Piatti, A. b 8 Jan 1822, d 20 July 1901
Popper, D. b 9 Dec 1843
Purcell, H. b 1658, d 21 Nov 1695
Radecke, A. M. R. b 31 Oct. 1830
Raff, J. J. b 27 May 1822, d 25 June 1882
Rebicek, J. b 7 Feb 1844
Reinecke, K. b 23 June 1824
Paine, T. K. b 9 Jan 1839 d Ap 25, 1906
Rebicek, J. b 7 Feb 1844
Reinecke, K. b 23 June 1824
Rennes, C. v. b 1 Aug 1858
Reszké, Ed. de b 23 Dec 1855
Reszké, J. de b 14 Jan 1852
Richter, E. F. b 24 Oct. 1808, d 9 Ap 1879
Richter, H. b 4 April 1843
Riemann, H. b 18 July 1849
Righini, V. b 22 Jan 1756, d 19 April 1812
Rinck, J. C. H. b 18 Feb 1770, d 7 Aug 1846
Risler, Ed. b 23 Feb 1873
Rooy, A. van b 1 Jan 1870
Röntgen, J. b 9 May 1855
Rossini, G. A. b 29 Feb1792, d 13 Nov 1868
Rubinstein,A.b 28 Nov 1830,d 20 Nov 1894
Rubenstein,N.b14 Jun'1835,d 23 May 1881
Rufer, Ph, B. b 7 June, 1844
Rummel, Fr. b 1852, d 3 May 1901
Rust, W. b 15 Aug 1822
Sachs, Hans b 5 Nov 1494 d 19 Jan 1576
Salieri, A. b 19 Aug 1750, d 7 May 1825
Sandt, M. v. d. b 18 Oct 1863
Sauer, E. b 8 Oct 1862
Scaria, E. b 18 Sept 1840, d 22 July 1886
Scholtz, B. E. b 30 March 1835
Schubert,F.P.b 31 Jan 1797, d 19 Nov 1828
Schulhoff, J. b 2 Aug 1825
Schultz, F. b 30 April 1826
Schröder-Devrient, Mad, b 6 Dec 1804, d 26 Jan 1860
Schumann,Cl. b 13 Sep 1819, d 20 May 1896
Schumann,Robt.b8 Jun 1810,d 29 Jul 1856
Seidl, A. b 6 May 1850, d 28 March 1898
Senff, R. b 8 May 1850, d 25 June 1900
Sinding, Chr. b 11 Jan 1856
Sitt, H. b 21 Sept 1850
Smetana, F. b 2 Mar 1824, d 12 May 1884
Spitta, J. A. P. b 27 Dec 1841
Spohr, L. b 5 Apr 1784, d 21 Oct 1859
Spontini, G.L.P. b 14 Au 1774, d 14 Ja 1851
Steibelt, D. b 1765, d 20 Sept 1823
Stern, Julius b 8 April 1820, d 27 Feb 1883
Strauss, J. b 1793, d 2 Dec 1866
Strauss, Joh. b 14 Mar, 1804, d 25 Sep 1849
Strauss, Rich. b 11 June 1864
Sullivan,A.S.b 13 May 1842, d 22 Nov 1900
Suppé, F. von b 18 Apr 1820, d 21 May 1895
Sweelinck, J. P. b 1562, d 16 Oct. 1621
Thomas, T. b 11 Oct 1835, d ——1905
Tartini, G. b 12 April 1692, d 16 Feb 1770
Taubert, W. b 23 March 1811, d 7 Jan 1891
Tausig, K. b 4 Nov 1841, d 17 July 1871
Thalberg, S. b 7 Jan 1812, d 27 April 1871
Thomas,C. L. A. b 5 Au 1811, d 12 Feb 1896
Thomson, C. b 16 March 1857
Tours, B. b 10 Aug 1797, d 1864
Tours, J. b 1759, d 11 March 1811
Tschaikowsky,P.I.b 25Dc1840,d 6 No 1893
Von Fielitz, A. b 28 Dec 1860
Verdi, G. b 9 Oct 1813, d 27 Jan 1901
Volkmann, F. R. b 6 Apr 1815 30 Oct 1883
Volckmar,W.V.b26Dec 1812 d 27 Aug 1887
Vieuxtemps, H. b 20Feb 1820, d 6 Jun 1881
Viotti, G. B. b 23 May 1753, d 3 March 1824
Wagner, E. D. b 18 Feb 1806, d 4 May 1883
Wagner, R. b 22 May 1813 d Feb 1883
Wagner, Siegfr. b 6 June 1869
Wambach, F. X. b 26 Nov. 1854
Werner, Th. b 20 Dec 1863
Wieniawski,H.b 10 Jul 1835, d 31 Mar 1880
Wolf, H. b 13 March 1860, d 22 Feb 1903
Wullner, Fr. b 28 Jan 1832, d 7 Sept 1902
Ysaye, E. b 16 July 1858
Zumsteeg,J.R.b 10 Jan 1760, d 27 Jan 1802

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TĂ-YA-OL O-NE OR THUNDER MOUNTAIN
(*near Zuñi*)

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Editorial

THE absence of reviews of the year's developments in the great musical centers in this number of the CALENDAR will doubtless be noted by our readers.

There are two reasons for this change of program: First, the necessity of going to press too early in the season to give any important information not already published in the weekly and monthly journals of music, and, second, an inability to determine, without seeming injustice, upon the centers that should be included in or excluded from our list. In future, therefore, we shall devote our attention to matters pertaining to music as art and also to the study of music and the development thereof in our public schools, colleges, and universities. The latter subject we believe has not yet received the attention it merits on the part of the public, or indeed, of those in charge of the education of our young people.

The CALENDAR takes pleasure in calling attention to the effort being made in Chelsea, Massachusetts, by Mr. Alton E. Briggs, principal of the high school, who, with others in authority, has introduced a course of study in music that shall enable the student on graduation from the high school to pass the examination in music offered by the College Entrance Examination Board and thus matriculate in a university as well grounded in music as in the other required branches.

The courses are designed to meet the needs of two classes of pupils: First — pupils of musical taste who desire to cultivate their appreciation of music as listeners. Second — pupils who wish to make music a serious study with a view to performance, teaching, or composition.

The offer of a course in musical appreciation should attract favorable attention. The art of intelligent listening is as susceptible of cultivation as the art of performance. Such study not only benefits the individual but also in its larger influence tends to produce intelligent audiences and thus to raise the artistic life of the community. The course as proposed for the Chelsea High School does not require the pupil to be a vocalist or instrumentalist. Any will be admitted who have a good ear, natural fondness for music, and a desire to develop a higher and keener enjoyment of the art. This course, primarily cultural, will deal with the technical aspects of music only as may be necessary to interpret its meaning.

¶Many considerations show the desirability of provision for the serious technical study of music during the high school period. The educational value of such study, rightly conducted, is generally conceded. Its great utility in the domestic, social, civic and religious life of the people is unquestioned. The necessity of broad training for those who pursue music as a vocation is obvious, but under existing conditions such training is difficult or impossible to attain; for, on the one hand, music has not been adequately treated in the high school, and, on the other hand, the crowded curriculum is prohibitive of out-of-school study of music.

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¶The Chelsea High School, recognizing these conditions, now broadens the musical opportunities within the school and credits out-of-school music study conducted under specified supervision. Credits for music study will be recognized on the same basis as other credits in the curriculum.

The adoption of these courses by the Chelsea School Committee became practicable through the recent action of the College Entrance Examination Board. This Board conducts examinations for many colleges and universities in the eastern section of the United States. On April 21, 1906, its Governing Board added music to the list of examination subjects, and issued a statement of requirements covering Musical Appreciation, Harmony, Counterpoint, Pianoforte, Voice, Violin. It thus became possible for a student to present music for examination and credit at entrance to colleges where music study may be continued. Previously, February 20, 1904, a conference of leading educators under the auspices of the New England Education League, with the co-operation of the Music Teachers' National Association and the Music Section of the National Educational Association had prepared a High School Music Course (elective). In December, 1905, a representative committee of college professors in music had discussed at length the subject of entrance credit in music.

¶The Chelsea High School is the first to carry into full operation this plan, as approved by competent educational authorities, to give complete recognition to music in public education.

The college entrance requirements in music, as agreed upon by the College Entrance Examination Board, are a further evidence of an awakening on the part of educators to the value of instruction in music, both as a science and as an art. In this issue of the CALENDAR Professor McWhood gives an account of the progress of instruction in music at Columbia University and other eastern colleges.

A new musical society has been formed in London and issues a brief prospectus: "A band of students and lovers of music have formed themselves into a society in the hope that together they may achieve more than as isolated individuals. The object of the *Libra Society* is to endeavor to put into practice the ideals of art as set forth in the MUSICLOVERS CALENDAR and the *Temple of Art.*"

The CALENDAR is deeply indebted to the *Libra Society* for its expressions of appreciation.

In connection with the ever-present discussion of music as a national art in America and its future possibilities, it will be of great interest to compare the opinions of three well-known musicians, all of which appear in this number of the CALENDAR. We refer to articles by Arthur Farwell, Edgar Stillman Kelley, and a brief opinion by Harvey Worthington Loomis, printed in the Biographical Section.

Grateful acknowledgements on the part of the Editor are due the Board of Trustees and the President of the University of Illinois for their courtesy in allowing the CALENDAR to be published under the auspices of the School of Music of the University.

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Toward American Music

By ARTHUR FARWELL

THE past year has brought forth a richer harvest than ever, in quantity and quality, of arguments and opinions upon the subject of a national American musical art. It would seem impossible that we can go a step farther without reducing this discussion to its primary elements, and arriving at some basis of truth which shall be self-evident and acceptable to the nation as a whole. And yet, such a conclusion will still savor of the theoretical, and whoseover shall win the palm in debate, we must wait for time and work, first of all, the work of the American composer, to reveal the last secrets and surprises which this problematic situation holds for us. Nevertheless, there are principles to be striven for, by those who care what spirit our national music shall express, and while there is still hope that thought may clear the way for progress, one cannot lay so valuable a weapon aside.

At the outset the position of those must be dealt with who challenge the desirability of a national musical art for the United States, maintaining that musical art should not be restricted by national considerations, but should be universal. If there were any facts in the past, or reason in the present, to uphold such a position, they have not been brought forward with any noteworthy strength or clarity. The shortest answer to this argument, to quote a sage of modern times, is: "To be universal is to have a center everywhere and a circumference nowhere." Individuality is limitation, necessarily, but it is also force, and outline, and comprehensibility. National individuality is the same, whether it be government manners, or art. "Explode your powder in a gun barrel," says another thinker; "if you ignite it in a dish you will have a great flash, but little force." Condensation, limitation, is the very secret of power in art, if but the particular motive upon which it be exercised is of true human interest and therefore universal. Beethoven is of "universal" interest, if we dare assert so much, because he was true to that which was forever human in his environment. We could conceive of no greater absurdity than for Beethoven to have said: "I will be universal. I will study out the humanity of Germany, of Russia, of France, Italy, Scandinavia, Asia, Africa — I will see that all these elements shall be proportionately blended in my music, and avoid local idioms —then it shall be universal." It sufficed him to absorb and to idealize that which was human about him, inventing his own themes, appropriate to his environment, or, as Mr. von Sternberg affirms, sometimes borrowing from Viennese folksong. It is greatness and elevation of soul in the work, and not the studied avoidance of colloquial elements or local color, that makes for universality. Neither will studious devotion to local color save the day, in the absence of greatness of soul. Such devotion is, nevertheless, important in its place, and Wagner saw to it that no one should mistake his master singers for Italians or Swedes, nor his Rhine Daughters for Nereids.

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When, therefore, it is said that we do not want an art cramped and restricted by nationality, let us ask, first: when was it discovered that the principles upon which this nation was founded are cramped and restricted? and, second, when was it discovered that an American motive is less human, or less universal, than a European? Why is the first Omaha maiden descending in the rain-cloud less beautiful than a Rhine Daughter ascending from the Rhine? To be as human and definite as a cowboy at Yuma or a citizen of New York, and at the same time as great as the Declaration of Independence, that is to be universal in art, as in life. We have framed a nation embodying universal principles; let us first but become great enough in our art to be truly national, and we may safely risk the universality.

What will be the spirit of American music? What its distinguishing marks? This question occupies, perhaps, the most prominent place in the present controversy. Mr. W. S. B. Mathews, in a recent article in "The Etude," after maintaining that folksong can have no truly important place in serious American musical development, answers the question thus: "It (American music) will be American in sincerity, nobility of conception, earnestness of carrying out, and American above all in that swing and 'go' which distinguishes so many of the one-man operations of our country." Mr. von Sternberg, in the same journal, writes: "Bring up one set of musically gifted boys on contrapuntal and harmonic studies based no longer, or no longer exclusively, on the Bach chorale or Moody and Sankey, but on plantation melodies for a *Cantus Firmus*, and I shall venture the prediction that in ten years there will emerge from the fine array of 'American writers of compositions,' that we already possess, the first 'writer of American compositions.'" Mr. Henry T. Finck, also in "The Etude," writes: "The bulk and substance of American music will not come from these borrowed or suggested sources (folksongs in America); it will come from the brains of original, individual, composers, who are American in thought and feeling." Because of my work with, and deep interest and belief in, Indian melodies, mythology, and folklore, as one stimulus, and a powerful one, to American art, I have been frequently misquoted as stating that Indian folksongs are, or should be, the true basis of American musical art—let me take this opportunity to say that I have never held this position. The first formulated expression given by me to the complex of possible sources of color and spirit in the American music to come, appeared in "The Wa-Wan Press," September, 1903, and is as follows: "And what do we find to constitute this margin (of the un-German in American musical life)? Notably ragtime, Negro songs, Indian songs, cowboy songs, and, of the utmost importance, new and daring expressions of our own composers, sound-speech previously unheard." The latter is qualified as "the spontaneous introduction of national spirit into music through the independent musical thought of our composers."

Henceforth, if we are to arrive at the

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truth of the matter, the consideration of the spirit of American music must be stripped of every allusion to folksong of every description. The ultimate informing spirit of American music will be the fundamental spirit of the American nation. A nation, as Renan conclusively shows, is neither a race, a linguistic group, a common religion, a community of material interests ("a Zollverein is not a fatherland!"), nor a geographical division, but a living soul, a spiritual principle, the common possession of a rich heritage from the past, together with the present consent and desire to live together, the will to preserve worthily the undivided inheritance which has been handed down. What, then, is this living soul, this spiritual principle, in America? I believe it to be nothing else than the spirit embodied in the Declaration of Independence, and qualified in the Constitution. If you wish to know what is to be the spirit of the American music to come, read the Declaration of Independence. There is a certain American composer, of mature achievements, technically and spiritually, whose work, none of which is published, bears a striking family resemblance to Brahms. This man, I believe, is, and will be, among the greatest American composers. Upon being asked what he considered to be the specific difference, the question of ultimate value aside, between his music and that of Brahms, he retreated, at first, under the cover of analytical incapacity; but upon being urged, he said: "I think it is freer—happier." The nail was struck on the head, and a renewed enunciation was unwittingly given to the principle of "life, liberty, and the pursuit of happiness." I believe that we may expect American music to be of any color, any shape, of the most diverse sympathies and tendencies, but I believe it must be "freer, happier," than the sum total of our old world heritage of musical art, if it is to be finally accepted and retained by us, as our national musical art. And I believe that one day these characteristics will come to be universally recognized as essential attributes of our national music.

Now, the question of folksongs resolves itself to this. Can they contribute, in matter or spirit, to the making of such freer, happier, music? If so, we may be certain that our composers will not overlook so fortunate an opportunity, and if not, the question of folksong drops out without affecting the main question, which is, in truth, independent of it. An American music, freer and happier, would arise, in the course of our musical creativeness, even if no folksong of any kind should exist on American soil. Since such folksong does exist, I think it will throw a manifold, though not a fundamental influence upon our musical art. It is not impossible, however, that the basic cosmic truths of Indian Mythology may yet exert some fundamental spiritual influence upon American art. If our composers convince us that they can use such folk material in the construction of a satisfying national art, we will accept it as readily as we have accepted Hiawatha, Uncle Tom's Cabin, Ramona, or the writings of Bret Harte. First of all, our composer must be an American in spirit; after that

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he may do as he pleases. For he, too, is entitled to "life, liberty, and the pursuit of happiness." If, in the exercise of his prerogative, he makes bad art — art that we will not finally have, that is his affair. To be free, does not mean to fling aside the primal verities, but to unshackle and espouse them. ¶We are, then, to look for many styles, many colors, many varied manifestations of spirit and matter, in American music. But diversity, however great, in any respect, cannot prevent it from being representative of the American nation, so long as it is felt to bear the same relation to the music of other nations that the spirit which brought this nation to birth bears to the spirit animating other nations. We are not to wait, before recognizing American music, until some one especial style is highly differentiated and developed, and set before us; we are to take each composer at his own worth, whichever of the many phases of humanity in America he may reflect, and do full justice to him in the matters of opportunity and consideration.

Principle is the first question in our national music to-day; the question of style is secondary. Our composers owe it to their countrymen to take thought of the new meaning of this nation among nations, and to examine their work in the light of that meaning. Their responsibility to the American people is identical in force with that of the authors of the Declaration of Independence and the Constitution, in the respective spheres of artistic and democratic evolution. Both are spiritual matters at base, and are closely related. A national music is to a nation what a song is to the singer who conceives it, a trustworthy expression of the quality and strength of his spirit. Let the American composer take heed, and unite himself with the spirit of his nation, as Antæus with mother earth, and he will become strong. If he find that he is a servile imitator of others, within or without his own nation, let him condemn his own methods. If he have the strength of spirit to survive this action, and the will to sing persist within him, he will discover wherein lay his weakness and lifelessness, and his proper individual strength will be manifest to him. He will then be no longer a reflector, but a creator, and will seize upon and use the forces about him, the spiritual meanings of his life, environment, and nation. Wagner, in 1866, wrote: "One thing is becoming more and more clear to me — with Germany's re-birth and well-being, the ideal of my art stands or falls." To learn that the spirit animating nationality may be a primal and irresistible force in literature, we need but read the writings of Abraham Lincoln. It is not common patriotism, but genius of nationality which accomplishes such results. While the true American composer will not, to quote the not infrequently pertinent phrase of Mr. Philip Hale, "cover mediocrity with a cloak of patriotism," neither will he cover barrenness of nationality with a cloak of pretended universality. He will simply sing, and if he shall truly have inherited the spirit of the makers of his nation, his song will sooner or later find its place in our national music.

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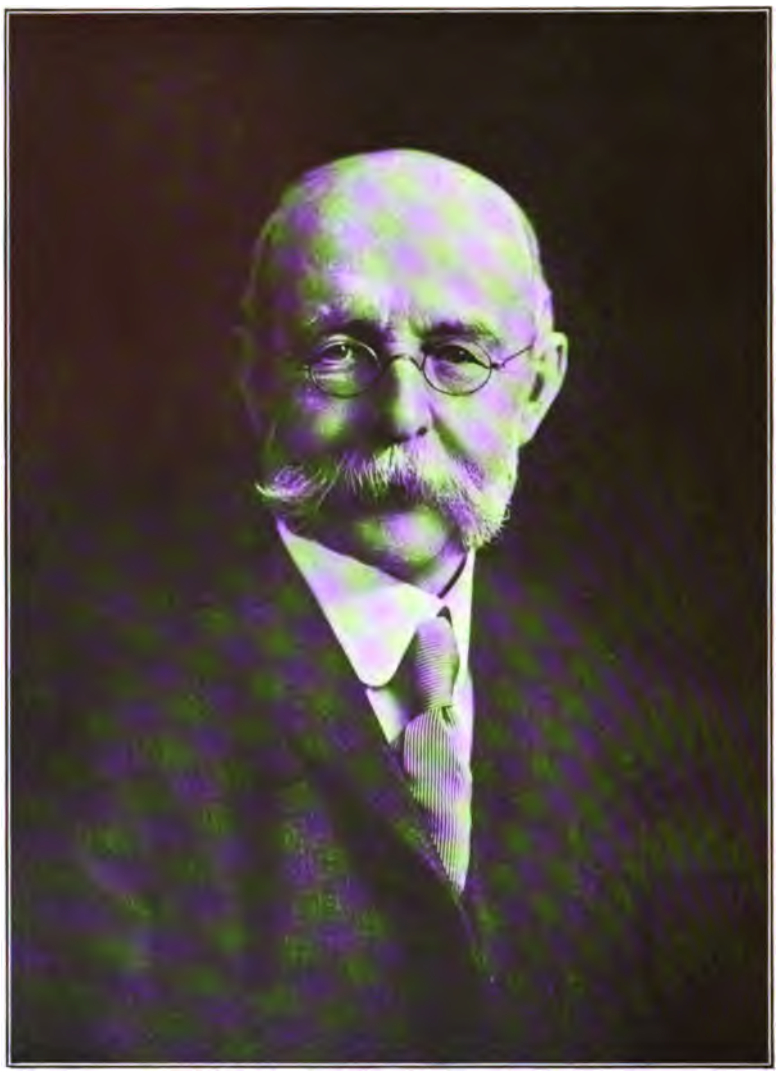

JOHN KNOWLES PAINE

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The Life and Works of John Knowles Paine

By WALTER R. SPALDING

N the death, last April, of Professor Paine, of Harvard University, we lose not only one of our best-known composers, but at the same time the pioneer in this country of the higher education in music. There are now so many thoroughly educated composers in America who are doing original work of a high order, and there is such an adequate equipment for teaching both theoretical and practical music in many of our colleges and schools that it is difficult to realize how rapid has been the growth along these lines in the last thirty years, and how meagre were the facilities when Paine began his life-work.

John Knowles Paine was born January 9, 1839, at Portland, Maine, where he received his early musical training under the organinst Kotzschmar. At the age of nineteen, realizing the importance of a more extended course of study, he went to Berlin, and studied for three years at the Royal Academy of Music, under the most eminent teachers of Germany,— composition and organ-playing with the famous theorist, Haupt, and orchestration with Wieprecht. The extraordinary talent of the young American was at once recognized, and he became Haupt's favorite pupil. After appearing as an organ-virtuoso with great success in various cities of Germany, Paine returned to America in 1861, and at once began his work as an educator, by introducing to the public the great organ-works of Sebastian Bach. In fact, for several years he was the only American organist with sufficient technique to play these involved contrapuntal works.

In 1862 Paine began to teach music at Harvard, for some time, indeed, without any salary, so sure was he that music only needed a fair trial to be considered of equal educational importance with other academic subjects. At first, the work consisted largely of lessons on the organ and the piano-forte, with the rudiments of harmony and composition. Finally, however, in the historic year 1870-71, music was raised, for the first time in an American University, to the dignity of an elective study, and a single course was offered in the theory of music, including harmony, counterpoint and free composition, which might be counted toward the degree of Bachelor of Arts. Such was the humble beginning of the large and flourishing Departments of Music at Harvard and elsewhere, which now offer yearly a dozen or more courses in every branch of musical theory. Logical expansion is still going on along these lines, for within a few years Harvard has sanctioned harmony and counter-point as optional subjects for entrance examination, and other colleges are gradually following this lead.

In 1867 Paine again went to Germany to direct at the Sing-Acadamie his first important work — a *Mass in D*. His next large work, the *Oratorio of St. Peter*, — the first work of the kind to be written on American soil, had its initial performance in 1873 in

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the composer's native city, and the next year was repeated in Boston by the Handel and Haydn Society. In the early seventies appeared the two symphonies for full orchestra, the first in C minor, op. 23, and the second, with the title "Spring," op. 34. These works were both performed repeatedly by Theodore Thomas.

The *Spring Symphony* was one of the composer's favorite works, the first in which he felt he had expressed himself with entire freedom and spontaniety. This Symphony does indeed abound in melodic warmth and poetic touches, and shows that America at last had a composer who could write with ease and conviction in the higher forms. In 1877 Paine composed a symphonic poem to Shakespeare's *Tempest* — the first important work by an American composer to be performed by Gericke at the Boston Symphony Concerts.

In 1881 the *Œdipus Tyrannus* of Sophocles was performed by the classical department of Harvard. Paine, invited to co-operate, did not attempt to reproduce Greek music as such, but finding inspiration in the grandeur and pathos of the tragedy, achieved in the choral numbers and instrumental pieces that which in many respects is his masterpiece. Certainly the *Prelude to Œdipus* is one of the noblest compositions of any American composer up to this time. It has often been heard in this country, and at a recent convention of the fine arts in Germany was performed with great success. During these years the composer was constantly putting forth smaller, but not less beautiful works — *Phœbus Arise*, for men's voices and orchestra in '82; Milton's *Nativity*, for mixed chorus and orchestra in '83; the *Song of Promise*, a cantata composed for the Cincinnati Festival in '86, and numerous songs, organ pieces, and chamber music.

From 1890 to 1900 Paine was chiefly occupied with his largest and most important work, the grand romantic opera, *Azora*, writing the libretto as well as the music, — the only instance as yet in which an American has composed both words and music. The plot is founded on an old Spanish story and abounds in dramatic situations. The full modern orchestra is used with wonderful freedom and power. Several of the instrumental numbers, notably the charming ballet music, have been frequently performed by Thomas, Gericke, and other conductors, and the whole opera has been twice given in concert form in Boston. Director Conried has had the opera under favorable consideration for some time, and it is hoped that a performance may soon be given at the New York opera house.

The work of Paine falls under two heads, that of an original composer and that of an educator. It is too early as yet to prophesy what his permanent fame as a composer will be, nor is this necessary. Far too much misplaced, false patriotism is generally mixed up with the estimate of our native composers. The truth is that America has not yet produced more than six or seven composers who will rank with the leaders in contemporary French and German music. When we consider that the great com-

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WALTER R. SPALDING

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posers of the world are contained in a few dozens the wonder is that in so short a time America has done so much. In this respect Paine did not deceive himself in the least. He has often said to the present writer that the majority of modern works, his own as well as those of others, would gradually cease to live, in that they did not contain that universal message to succeeding generations which is found in such giants as Bach and Beethoven, always his idols in art. He felt, however, that in his best works he had expressed himself with sincerity, and that the form and workmanship were all that loving patience and care could make them; as for the lasting immortality of these works, he was willing that time should be the arbiter.

In the style of his compositions Paine was thoroughly modern, and always welcomed eagerly new discoveries in harmony and orchestration. With his life-long friend, Theodore Thomas, he was among the first in the country to appreciate the works of Wagner, at a time when such appreciation required no little foresight and courage.

As an educator Paine did a great and far-reaching work. Appointed to be professor of music at Harvard in 1875, he served continuously for thirty years, resigning in 1905 only by reason of ill health. During that time the whole aspect towards music as an art and as an educational subject has changed, and Paine did more than any other one man to effect that change. The courses in music which he instituted at Harvard have been largely adopted elsewhere, and his pupils are diffusing in numerous schools and colleges that freedom in educational subjects for which he stood.

Paine always maintained a distinct intellectual activity outside of music. He was deeply interested in the classics, especially in Greek philosophy, and in two of the modern languages, French and German, was extremely well-read.

He had a cultivated taste in pictures, and was an intimate friend of some of the leading American artists. One of his most beautiful orchestral pieces is a symphonic poem, *An Island Fantasie*, suggested by some paintings by Appleton Brown. In the words of a modern critic, "this work suggests both the beauty and terror of the sea," and shows Paine well abreast of the times, illustrating, as it does, the modern tendency to draw musical inspiration from external poetic subjects.

As a man, Paine was kindly and sympathetic, with the frank and simple nature of a child, and with a rare capacity for friendship. A never-failing sense of humor was likewise a striking characteristic. Thoroughly democratic and American in his convictions, for many years he had wished to compose a symphonic poem which should portray the career and tragic fate of Lincoln, "Our first great American." During the winter 1905–06, his first well-earned year of freedom from routine, he worked steadily at this composition. The last words written in the score are "Orchestra tacet." His death on April 25, 1906, has removed a commanding figure from the field of American Art.

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The Music of the Catholic Church and French Music

By LOUIS LALOY*

IT would be easy to believe that music is the only universal language. The laws of physics on which it is based do not vary with different latitudes, and the feelings which it expresses are such as to find an echo in every human heart. It would seem, then, as though a musical phrase ought to be understood immediately by all those who hear it, whether they be New Yorkers, Parisians, Berliners, plebeians or aristocrats, young or old, learned or ignorant, refined or uncultivated. Nothing of the kind — every class of men has its own music, almost unintelligible, without the aid of a special education, to those who belong to another class. The pathetic or sentimental songs which move to tears the people of the streets appear to us trivial and commonplace. And when we, moved by a charitable impulse, invite these same people to listen to our opera, they are bored to death — many a worthy father has fallen asleep over a work which transported his son with enthusiasm. A composer who ravishes the fashionable world is an object of horror to the artist. In France, where politics hold so great a place, musical categories are determined by politics — one could easily maintain that we have a monarchist music, a radical-socialist music, and an anarchist music. But what is especially true is that between different countries it is very difficult to establish an understanding in music. Modern German music is incomprehensible to us, at least on a first hearing. The Germans, on their side, find in the works which charm us the most to-day only an empty and frivolous juggling of notes. As to the Italian music, both Germans and Frenchmen smile at melodies which do not inspire in them any emotion whatsoever. Russian music is more easily understood by us because of certain coincidences which I shall try to explain. Still it often leads us astray unless we are accustomed to it. While the musical instinct is innate in man, it is brought to its highest development by nature and heredity. Environment, tradition, and habit determine our manner of feeling and hearing, and while it is true that music is based upon unvarying physical laws along with feelings which can be neither weighed nor measured, yet the expression of that instinct is dependent on all the circumstances of social life, among which religion is still to-day one of the most important. Clearly the French Catholic, the German Lutheran, and the orthodox Russian can not enjoy the same kind of music. The influence of religion is twofold. It early accustoms the soul to certain emotions and the ear to a certain kind of music. It is this second influence that I propose to discuss here briefly.

¶ The Gregorian chant is the peculiar property of the Catholic Church. Coming down without a break from the middle ages, it is still very archaic in its character, in spite of the changes it has undergone in the course of centuries. Unlike modern music, it is not confined to two modes, major and minor, but, like that of antiquity, it has eight. In this respect, as in several others, the

*Translation by Florence Nightingale Jones, Ph.D.

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Catholic church transmits to us the remains of a pagan civilization. The result of the peculiar constitution of the Gregorian chant is that it does not lend itself easily to the ordinary rules of harmony, but admits only of very delicate and complicated harmonies. Moreover great liberty of rhythm is allowed, which sometimes permits it to follow even the accentuation of the words and sometimes to indulge in long variations, in capricious and changing inflections, as utterly opposed to regular rhythm as the song of a bird.

The execution of the Gregorian chant is very difficult. Accordingly the Catholic church for a long time has intrusted it to professional chanters. The Lutheran choral, on the contrary, is intended to be sung by the congregation of worshipers in chorus. It must then take on a very simple form. In addition, since it arose at a time when the laws of harmony were somewhat developed, it must be written for three or four voices and in chords.

The result is that it has been obliged to give up the varying modes of the Gregorian chant, which are not amenable to the laws of harmony, and content itself with the modern major and minor. It is also deprived of rhythmical liberty, because amateurs in the art of chanting, in order to keep together, require uniformity of rhythm. It would

be dangerous to pass from quadruple to triple time in one and the same musical phrase, or even to employ too rapid a movement. The Lutheran choral must be sung in solemn and even time.

Imagine the situation of a French composer. If he belongs to the well-to-do classes, he must have received his education in some religious establishment where every Sunday he must have heard sung at mass or at vespers, with more or less exactness, the chant of the liturgy. If he was born poor, he must have listened to the mass in his parish, perhaps served as choir boy, and, if he possessed sufficient musical talent, his boyish voice must have responded to the heavy voices of the chanters. In any case his ear must have been accustomed from childhood to the delicate inflections of the Gregorian melody.

Naturally, such an education leaves its traces, and he is inclined to have different musical ideas from those of his German brother in music, who has listened to the simple harmonies and regular structure of the choral; and in fact our composers show frequent reminiscences of the Gregorian chant, as for example, the somber melody of the *Dies Irae*, which inspired Berlioz in the last part of the *Symphonie Fantastique*, and of which Saint Saëns has more than once made use. Also the anthem *Ubi caritas et amor* forms one of the principal motifs of the Vincent d'Indy's *l'Etranger*, and the *Pange lingua* serves as an introduction to the *Fervaal* of the same author. These are direct reminiscences, written with intention; but one might go farther

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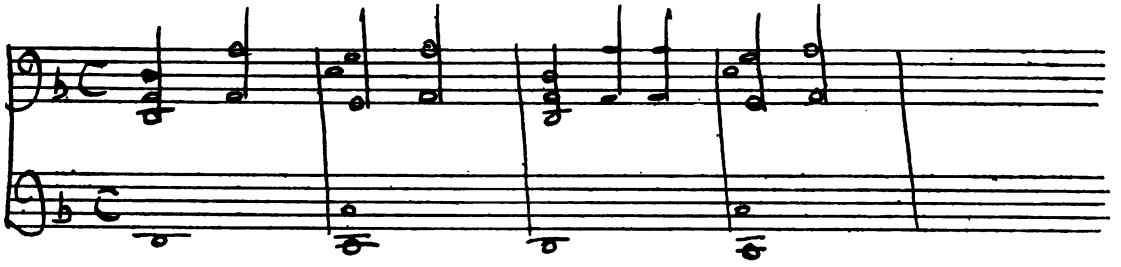
and say that the Gregorian spirit permeates our modern music and that the least religiously inspired of our composers would not be what they are without the education which the church has given them. When Monsieur Gabriel Fauré, writes as on preceding page, one of the principal motifs of his *Bonne chanson*, or Monsieur Claude Debussy gives us at the beginning of his *chansons de Bilitis* this delightful call:

They both employ a method which is neither the major nor the minor of modern times since it corresponds to a scale of C major with F sharp; it is the fifth mode of the plain chant, itself descended from the ancient Lydian chant — a mode full of simple joy and childlike playfulness.

In the same way the first measures of *Pelléas* belong to the first mode of

the plain chant (scale of *D* without accidentals) and are indebted to it for their tone of religious gravity and gentle resignation.

It would be easy to multiply examples. French music, when it does not imitate Beethoven or Wagner or the Italians, has at its disposition a variety of modes unknown to the other countries of Europe except Russia; for Russia also possesses a religious chant entirely freed from the laws of harmony, and it is for this reason, perhaps, that we understand its music so well. From this variety arise great difficulties of harmony, for harmony, such as it has become from the seventeenth century on, is suited only to the major mode or to the minor mode in its modern form, that is to say, very much contaminated by the major mode. To adopt the laws of harmony to scales without any perceptible notes or without an exact fourth, a state of things which we find in the plain chant, it is necessary to modify these laws, to give up those perpetual cadences of dominant or subdominant, or of the tonic, so dear to the Italians, and also, in spite of all the artifices with which they disguise them, to the modern German, whether he is called, Brahms, Wagner, or R. Strauss. It is necessary to find some new combinations, some harmonies more complex, some freer linkings, capable of following the melody in its most unexpected caprices. From this comes the would-be refinement of our French com-

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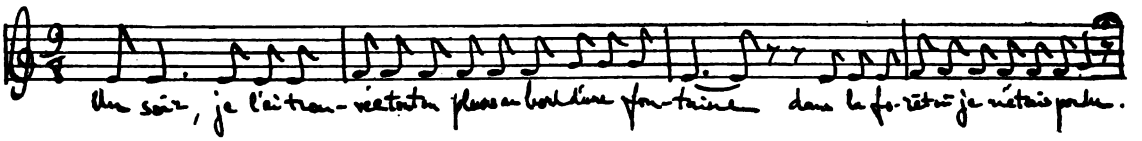
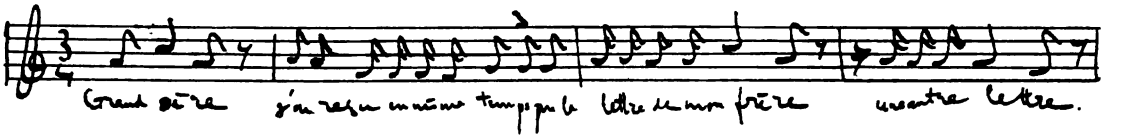
posers, such as Fauré, Debussy, Ravel; from this those sevenths and ninths and those series of fifths and all those apparent dissonances which the ear, taken by surprise, accepts as sweetest of harmony, for they are the natural expression of a thought freed from prejudice in favor of the major. From this also the weariness which seizes us before German harmonies, heavy and monotonous for hearers accustomed to richer and more varied forms of harmony.

Finally, rhythmic liberty, which properly belongs to the Gregorian chant, has also its effect on our music. A Bach, a Beethoven, a Schubert, a Schumann, and even a Lizst or a Wagner does not like to change the measure once adopted, and that measure does not usually depart from the types usual to double, triple, or quadruple time. The French, from the sixteenth century to our own time, passing through the eighteenth with Couperin and Rameau, have always sought after new rhythms, alternations of measures with double or triple times, measures in quintuple or septuple time, musical phrases consisting of parts of unequal length. This predilection is found even to-day both in the musicians who love to mark the rhythm strongly as Monsieur Vincent d'Indy and those who, like Claude Debussy want "shading before everything else." The result is in the first case a music very strong and irresistible by its very irregularity, in the second, a flowing or gliding music with supple, melting, graceful movements like those of the Javanese dancers. Without the Gregorian chant nothing of all that magic would have been possible nor the exact and expressive adaptation of the music to the words in the modern drama and *lied*. When Monsieur Debussy makes Geneviève read a letter of Goland, in the first act of *Pelléas*, to that melody of



such moving simplicity, he only imitates the Catholic psalmody which also marks an accent on only the last word of each clause of the sentence. And when Pelléas announces with tears in his eyes, he still follows the rules



of the Gregorian chant to such a point that one would seem to be listening to an anthem of the vesper service. The melody ascends and descends according to the natural intonation of the words; and for this reason it impresses by its truthfulness. This form of song, which is recent (for it is not employed by anyone before Debussy), has now been imposed on all written melodies to such a point that any melody written in regular rhythm appears to us conventional. It is a late but freshly blown flower, on the old Gregorian tree.

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¶I know that several objections can be made. It may be asked, for example, how it happens that Italy, Catholic also, has a music entirely restricted to the major and minor mode and the most rudimentary harmony. It is because for more than two centuries it has let itself be reduced by the operatic style which has even invaded the church. It may be urged also that other influences concur in giving to our music its peculiar character — for example, a very remarkable and beautiful renaissance of pagan feeling. But this feeling is very well expressed by the modes of the Gregorian chant which are directly descended from the ancient modes.

Exotic music, that of the Orient, and even of the extreme Orient, has also lately inspired more than one of our composers. But if they have been able to imitate so successfully its melodies, is it not because they came to it without prejudice, being accustomed to harmonize other modes than the major and minor? All the liberty of our music, all its variety of accents, all its richness of harmony, and all its ease of movement are due to the Gregorian chant, in which lives again, as in the pointed arches and rose windows of our cathedrals, the spirit of the Christian middle ages, with all which that signifies of refined simplicity, delicate purity, harmonious fancy, and graceful strength.

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WASSILI SAFONOF

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The Great Symphony Orchestras of America

I. THE NEW YORK ORCHESTRAS By W. J. HENDERSON

THE oldest orchestral organization in the United States is the Philharmonic Society of New York City. It is a body of professional musicians, formed for the purpose of giving concerts of the highest class. In this it differs radically and significantly from the societies consisting of bands of guarantors who employ orchestras to play for them and the general public. Whatever shortcomings the Philharmonic Society may have, it retains the distinction of being an independent company of artists, standing before the public upon its own merits and at its own risk.

It was founded in April, 1842, and since that date has maintained an unbroken activity in its high field. The first president was U. C. Hill, a pupil of Spohr, and he was the prime agent in setting on foot the movement for its foundation. The first concert took place in the old Apollo Rooms on December 7, 1842, and the first number on the programme, Beethoven's fifth symphony, struck the key-note of that classic conservatism for which the Society was noted in after years. The conductor was Mr. Hill and the programme was long and varied.

Three concerts were given that season. Beethoven's " Eroica " was performed at the second and his D major symphony at the third. Mr. Hill and W. Alpers were the conductors at the second concert, and at the third Messrs. Boucher and Loder. For nine years the Society continued to give its concerts in the Apollo Rooms. The orchestra usually numbered about 52 players, though at times it was enlarged, and different members conducted the concerts.

In the ninth season Theodore Eisfeld made his way to the front as the most interesting conductor, and in the eleventh season he directed all the concerts. In the tenth season the Society removed to Niblo's Concert Room, and in the eleventh season, also, it played there. The twelfth season saw it in other quarters, but in the thirteenth it went to Niblo's Garden, and again there were several conductors. The programme of the fourth concert shows the name of Carl Bergmann as conductor for the first time. He conducted the whole of the fourteenth season, but the fifteenth, when the Society went to the Academy of Music, was again under the baton of Eisfeld. Eisfeld and Bergmann divided the concerts between them till the 24th season, that of 1865–66, when Bergmann finally became permanent conductor.

The early programmes of the Society are most interesting. As far back as 1844, Mendelssohn's " Fingal's Cave " overture was played by the Society for the first time in this country. Sterndale Bennett's overture, " The Naiads," Mendelssohn's third symphony, Berlioz' " Francs Juges " overture, Schumann's C major symphony, and Beethoven's ninth were among the novelties of those days. Carl Bergmann's labors as the conductor of the Philharmonic Society were one of the most potent influences in establishing a high standard of orchestral art in New

*To be followed next year by articles on the Boston and Pittsburg orchestras and others.— Ed.

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York, and they were equally valuable in their direction of public taste. Under Bergmann the programmes became more compact and cohesive, and the great works of the greatest masters crowded insignificant contributions by local composers into the background. Bergmann was one of the first advocates of the modern tendencies in music, and he was persistent in compelling the public to hear Wagner and Liszt and other romanticists till the message of their art became comprehensible.

After Bergmann's death, Dr. Leopold Damrosch conducted the Society in the season of 1876–77, but the following year Theodore Thomas was called to the directorship. Under him ten years later the Society removed from the Academy of Music to the Metropolitan Opera House, where in April, 1891, Mr. Thomas bade the orchestra farewell before setting out for Chicago. Mr. Thomas wrought great good for the cause of music in New York by his labors as conductor of the Philharmonic Society. Under his direction the works of Bach and Beethoven were played over and over again, while the more important creations of the moderns were given frequent hearings. As a programme maker, Mr. Thomas never had a superior, and while he was at its head the Philharmonic Society concerts set the standard of musical taste in New York.

With the opening of the season of 1891–92 Anton Seidl appeared as the Society's conductor, retaining the post till his death in 1898. His policy was somewhat more liberal than that of his predecessor. He gave more novelties and continued the frequent performances of Liszt, Wagner, and Tschaikowsky. One of the memorable incidents of his directorship was the superb first performance anywhere of Dvorak's "New World" symphony. Emil Paur, who had formerly conducted the Boston Symphony Orchestra, succeeded Mr. Seidl and held the post till the close of the Society's sixtieth season in 1902, when a festival concert programme, consisting of Beethoven's first and ninth symphonies, was given.

During the following season Walter Damrosch was the conductor, but he resigned in the spring. The following season, that of 1903–04, the Society presented a series of visiting conductors. The plan was successful in arousing public interest, and the concerts were peculiarly successful despite the increased expenditure. The plan was continued in the next season, but then it began to be plain that its possibilities were nearly exhausted. Europe had no more sensational conductors, and sensation was what the public had learned to demand. Hence the Society decided to engage a permanent conductor once more, and from those who had come as visitors it selected Wassili Safonof, of Moscow, who was engaged for three years at a high salary. How Mr. Safonof will serve the purposes of the organization is yet to be seen.

The Philharmonic Society, as at present constituted, consists of about sixty playing members, but extra men are employed at each concert, and the orchestra numbers usually 110. It is naturally strong in strings, and its ensemble is often imposing, as in such works as Strauss' "Ein Heldenleben." Eight concerts and eight public rehear-

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WALTER DAMROSCH

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FELIX WEINGARTNER

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sals are given each season. The public rehearsals take place on Friday afternoons and the concerts on Saturday evenings. The programmes for each pair are, of course, the same. The organization left the Metropolitan Opera House in the course of Mr. Seidl's directorship and went to Carnegie Hall, where its concerts are still given. After the season's expenditures are deducted, the members share the profits pro rata. There have been few unprofitable seasons.

The New York Symphony Orchestra is the present title of the organization originally known as the Symphony Society of New York. This instrumental body was founded by Dr. Leopold Damrosch in 1878. The marked conservatism of the Philharmonic Society at that time seemed to offer a promising field to an orchestra of more venturesome character, and Dr. Damrosch from the outset defined his policy as that of an explorer into new realms. He sought eagerly for interesting novelties, while at the same time he awakened public interest by his characteristic interpretations of the older works.

The concerts of the Society were at first given in the old Academy of Music, but after Dr. Damrosch became the conductor of the opera at the Metropolitan Opera House they took place in that building. Subsequently they found a new home in Carnegie Hall. Dr. Damrosch died in 1885, and his younger son, Walter, succeeded him as conductor of this orchestra, and he still occupies the position. The history of the Symphony Orchestra has not been a record of easy travel, for at times the attendance has been sparse and the outlook discouraging. But Walter Damrosch inherits much of his father's energy and resourcefulness. He has succeeded in tiding the orchestra over some serious troubles, and his skill in financing its seasons has been observed with wonder by other musicians, some of whom do not unite business ability with artistic gifts.

In 1899 Mr. Damrosch retired from the struggle with adversity and devoted himself to composition, but in the following year he went to the Metropolitan Opera House as conductor of German operas under Maurice Grau. The wielding of the baton had its unfailing charm for him and the Symphony Orchestra was revived and established on a more satisfactory pecuniary basis than it had enjoyed before. A guarantee fund was subscribed for five years, and Mr. Damrosch went abroad in search of new men and new music. He had a vigorous battle with the Musical Union about the importation of new men, but the men stayed in America. A similar fight took place in 1905, when Mr. Damrosch again brought together a list of substantial subscribers. Part of the new fund was expended in securing some excellent players from abroad, and again the Union essayed to keep them away. But they are still in the orchestra and have become properly unionized themselves.

Last season Mr. Damrosch bowed before the popular demand for visiting conductors and resigned the baton for several concerts to Felix Weingartner, the distinguished opponent of all music since Berlioz. Nothing was gained by this experiment. Mr. Weingartner's

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conducting failed to excite the public, chiefly because its refined scholarship and intellectual subtlety escaped the notice of all save the connoisseurs. Mr. Weingartner accomplished some beautiful results with the admirable orchestra, especially in the reading of the slow movement of Berlioz' "Fantastic Symphony."

The concerts of the Symphony Orchestra continue to take place in Carnegie Hall. They are given in pairs, one on Sunday afternoon and another on the ensuing Tuesday evening. Visits to other cities are frequently made, and at the conclusion of the winter season Mr. Damrosch and his men supply entertainment at Willow Grove in Philadelphia and at a resort just outside of Chicago. The orchestra is now one of high excellence. In clarity, beauty of tone, and technical finish of style it is the best in New York.

In addition to these activities, the New York Symphony Orchestra is employed to play the programmes of the Young People's Symphony Concerts. Eight of these are given on Saturday afternoons in Carnegie Hall under the conductorship of Frank Damrosch. Originally planned as an educational series for juvenile hearers, these concerts have steadily grown in public favor and attract more adults than children. They are doing valuable work in the cultivation of a taste for music among those who are not yet ready to appreciate the most advanced ideas. Mr. Damrosch delivers at each concert excellently prepared oral programme notes.

The People's Symphony Orchestra, conducted by Franz X. Arens, is composed of players drawn chiefly from the Philharmonic forces. The concerts of this organization are supported by a subscription fund and the admission fees are small. The purpose of the entertainments is to put high-class music within the reach of persons of small means. Each concert is given three times, once in Cooper Institute, once in Carnegie Hall, and once in the Grand Central Palace.

The Russian Symphony Society, devoted, as its name implies, to the performance of Russian music, is an organization of guarantors supporting an orchestra conducted by Modest Altschuler. The orchestra contains a number of Russian musicians, together with members of the Philharmonic and Symphony orchestras. The concerts are given in Carnegie Hall.

THE THEODORE THOMAS ORCHESTRA—By FREDERIC H. GRISWOLD

AFTER years of struggle against difficulties that seemed insuperable, Chicago has finally achieved the distinction of being one of the few cities having an orchestra whose members give their entire time and energies to preparing for concerts given weekly during the musical season. It is an additional distinction that this orchestra is self-supporting and therefore permanent. But the unique feature about this excellent musical organization is the manner of its establishment, for it has been endowed by the public. A debt remains to be paid,

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but there is every reason to believe that the obligations will finally vanish and that the orchestra will soon stand free from all charges against it. In the meantime the endowment is sufficient to provide the players with their own building — Orchestra Hall — in which concerts are given, and the income is large enough to pay the interest on the indebtedness, in addition to all of the running expenses. The debt is being reduced every year, and the income is increasing. It is, therefore, a question of only a comparatively short time before the orchestra will be a money maker, with every cent of the profit devoted to the purpose of furthering Chicago's interests as a musical center. It is also well worthy of mention that the series of yearly concerts extends over a period of twenty-eight weeks, without a break. So far as we have discovered this is the longest series given by any orchestra.

Theodore Thomas was, of course, the central figure in the long battle that ended in final victory, just at the moment when his labors ceased forever. Why it was that some of our residents, among whom were a number who were in a position to give valuable assistance, should have opposed the permanent organization of the body that is now the center of our musical life is a question which only those concerned can answer. But, the orchestra having won without their help, they have one and all proved fairweather friends and — now that all is prosperous — are aiding the cause.

The story of the founding of the orchestra is one of heroic perseverance in the face of conditions so adverse that what appeared to be a death blow was dealt several times. The indomitable courage of the backers of the organization prevented them from admitting defeat, and finally a permanent orchestra was established in the midst of what had been almost a wilderness about sixty years before.

Chicago's desire to possess its own orchestra grew out of the old summer night concerts given by Mr. Thomas, in the exposition building, which once stood on the lake front. Mr. Thomas came to Chicago for the first time in 1869, only thirty-four years after the incorporation of the city. The manner of his coming and the make-up of his programmes are all recorded with authority in the autobiography, edited by George P. Upton. The first visits to Chicago were merely personal enterprises on the part of Mr. Thomas, who was seeking patrons to keep his orchestra going. He had discovered that the only thing for him to do was to travel, and for this reason he wandered into Illinois, where he sowed the seed of love for orchestral music.

For a long time Mr. Thomas played in New York during the winter, frequently losing money, and in Central Park Garden and other places in the summer. He also went out on the road all through the year whenever his manager was able to lay out a route. By playing at "one night" stands and by economy he managed to keep about forty men together, so that they did nothing else but play for him. For his New York concerts he added more players.

Finally Mr. Thomas took the leadership of the Philharmonic orchestra, but

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he also continued his own organization — all of which is related elsewhere. He added to his fame by bringing out a great deal of Wagner's music and scored a big success while so doing. Because of this, the management of the new Metropolitan Opera House, in New York, invited Mr. Thomas to take charge of a series of Wagnerian performances during the season that was approaching. It was characteristic of this conductor that he refused to accept until one and one half years had elapsed in order that he might assemble a company and give the chorus the necessary drilling. His conditions were refused. Some years later Mrs. Jeanette M. Thurber undertook the organization of the American Opera Company, which, curious to relate, had a considerable bearing, indirectly, on the future of music in Chicago, although the enterprise itself was a failure. The plan was to have a parent company in New York, which should be affiliated with organizations in other cities. Each was to engage the services of the troupe for a certain period. In the company formed at Chicago were C. Norman Fay, Potter Palmer, N. K. Fairbank, and Charles Hamill. These men later aided the orchestra.

When Mr. Thomas got back to New York, after an absence of two seasons, he found an ill wind was blowing. There were three competing orchestras in the field. He started again in Steinway hall, but lost practically all he had. It chanced that at the period of his greatest discouragement Mr. Thomas met Mr. C. N. Fay of Chicago, on the street in New York. The two went to a restaurant where Mr. Thomas talked of his prospects in a most despondent manner. Mr. Fay asked him if he would go to Chicago, provided he were given a permanent orchestra. The reply was:

"O, I'd go to hell if you would give me a permanent orchestra."

The opportunity which came as the result of Mr. Thomas' long run of adverse fortune was soon taken advantage of in the West. Mr. Thomas liked the idea of not having any competition, and, as he had pleasant recollections of the summer night concerts in the Exposition Building, he took the offers under favorable consideration. He said he would come if a guarantee fund of $50,000 could be raised for each of three seasons. The Auditorium was then being built, and, with its great seating capacity, Mr. Thomas believed it would pay to sell out everything at a cheap rate. He also wanted to give a third concert, preferably on Sunday.

Mr. Fay discussed the situation with Mr. Ferd. Peck, who was in charge of the Auditorium, and with Mr. H. L. Higginson, of Boston. After getting estimates from both these gentlemen as well as from Mr. Thomas, it seemed probable that the loss would amount to about $25,000 for the first season. Taking this as a working basis, Mr. Fay set out to find ten men who would divide the loss between them. This proved to be slow work. Mr. Peck then suggested that an effort be made to get fifty men who would give guarantees for $1,000 each, instead of ten men for $5,000 apiece — for it had been decided to have a reserve double the amount believed to be necessary.

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THEODORE THOMAS

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Just at this time the Commercial Club gave an excursion to Fort Sheridan, where the army post has since been built. Marshall Field favored the $1,000 plan, so a paper was drawn up which Messrs. Field and Fay signed. Mr. Fay took this paper to the train and got nineteen signatures during the short trip. The remaining portion of the task proved to be easy, for fifty-two signed within a few days. Of these only two failed to pay. One dropped out because compelled to on account of business difficulties. The other occasionally poses nowadays before the public as "One of the original guarantors of the orchestra."

These guarantors qualified during the summer of 1890 and wrote to Mr. Thomas, who accepted the offer made him. In agreeing to come, the conductor stipulated that he would wait a year before journeying to Chicago, so as to gain sufficient time in which to bring together a good orchestra. During the interim he went on in New York as conductor of several series of concerts. He was also active in other cities, including Boston and Washington. At that time he had charge of the Cincinnati and Worcester festivals and had, besides, given a series of summer night concerts in Chicago.

During the summer prior to his removal West, he organized a good orchestra. Many of the players were imported from the best of the old-world orchestras. A few of the old players who had been under his baton for a long time were retained, but about half were new. The name of the organization backing Mr. Thomas was The Orchestra Association. It was composed of five persons, headed by N. K. Fairbank, president. The others were C. N. Fay, E. B. M'Cagg, A. C. Bartlett, and C. D. Hamill. The guarantee paper in the form of an agreement between this society and the guarantors. During the first season it was found that the allurement of a great seating capacity in the Auditorium did not work out as had been anticipated. There was so much space that the public discovered a seat could be had at any time, hence few season tickets were bought. Not even his best friends have ever called Mr. Thomas diplomatic, and the friction that resulted from his direct, blunt methods caused more or less trouble.

When the season closed the guarantors were called upon to make good a deficit of $53,000. The second season the loss was $51,000, and the third $49,000. Matters had then run along for three seasons. When the fourth season approached the guarantee had expired, and no encouragement could be gained from the steady losses. It was necessary to engage the players months ahead of the regular opening, and something had to be done if the orchestra were to go on. Then came the trouble at the World's Fair, which brought about the resignation of Thomas as musical director. This fight rankled for a long time, and the newspapers kept up attacks on Mr. Thomas. The result was that when the question of continuing the orchestra came up in 1894, many of the guarantors said there was no use losing any more money and dropped out. Of the original backers about thirty remained on a one-year guarantee plan.

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This was the first crisis that confronted the orchestra. The best that could be done was to raise a guarantee for one year only, and to trust to what the future might bring forth. There were a few who believed, if the effect of the panic of 1893, the World's Fair trouble, and other complications could be tided over, that all would be smooth sailing later.

The by-laws were then altered so that a contributor should have a vote for every $50 given. These voters elected the trustees, instead of having that body self perpetuating as was formerly the case. This plan continued in force until the new hall was built. The directors tried to establish another three-year guarantee but found the only thing to do was to take subscriptions in any way they could get them.

¶ All through this dark period the history of the orchestra was a continual record of heroic effort against disheartening obstacles — with more chapters of similar import to be added. The backers managed to get a guarantee of $30,000 for the fourth season, but the loss reached $34,000. The following season the guarantee shrunk once more and the deficit amounted to $27,000. The trustees could never quite make up the deficits out of the guarantees, so an accumulating debt was carried. Twice this debt was wiped out by raising $30,000 plus another $30,000 to create a fund. The additional $30,000 soon vanished. The deficits after the years mentioned amounted to $27,000, $39,000, $16,000, $16,000, $26,000, $30,000, $20,000, $18,000, and $15,000.

¶ The trustees finally reached a point where they found they must stop passing the hat every year. The wealthiest and strongest friends of the orchestra were passing away, one by one, and the remainder could not stand the unending drain. The problem of devising a new plan became simply a question of the life or death of the orchestra. Twice, at least, during the last few seasons in the Auditorium the guarantors had "quit." They announced at meetings that further sacrifices were useless and that it was senseless to throw good money after bad.

¶ At these two critical meetings the only thing that saved the orchestra to Chicago was the cool strength and hopefulness of Mr. Bryan Lathrop, who has no such word as "quit" in his vocabulary. Tactful, resourceful, and enjoying the absolute confidence of all his associates, he managed in some manner to delay the final decision and thus gained time in which to drag the organization out of its difficulties. Others had given much to the orchestra and to them the thanks of the musical community are due, but it is to two men, more than any others, that we are especially indebted — to Mr. Fay for his work in bringing Mr. Thomas to Chicago and then to Mr. Lathrop for the clear-headed generalship that saved the organization from what would have been certain destruction if he had not been present.

Mr. Thomas had always held firmly to the principle that he could do nothing toward establishing a permanent orchestra until the organization had a home of its own. The Auditorium had proved to be altogether too big for this purpose. It was seldom that the orchestra filled it, and there were so

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many vacant seats to be had at all concerts that the season sale was comparatively small. Those who purchased seats by the season were the only ones who had the good of the cause at heart; the great majority merely drifted in when they wished to hear a certain soloist. It was found that the capacity of this hall, which has upward of 5,000 seats, was taxed only four or five times during the season, when some noted artist appeared. At the remainder of the concerts, when the orchestra was devoting its attention to the standard classics, the men played to a vast array of empty seats. The average attendance, including the big concerts, was about 2,500.

An effort was made to raise an endowment fund of $500,000, which was to be invested and furnish sufficient income to cover the continual deficits. But this plan was soon found to be impossible of execution, as well as unsatisfactory. The moneyed men feared that there would be an enormous increase in the deficits if Mr. Thomas were removed from the leadership by death or any other cause and that the resulting loss of prestige would end the orchestra's existence. It was evident that the wealthy backers of the orchestra were interested solely in keeping Mr. Thomas going.

The new hall idea was then suggested, and this immediately met with a better reception. Those who had declined to consider the endowment plan promised to contribute to the new hall fund in amounts as high as $25,000 each. As it was the only possible way in which to save the orchestra to Chicago, an energetic campaign to raise the necessary money was started. But a fresh series of obstacles were encountered, and these had to be overcome. A man whose pecuniary interests suffered because of the change announced in private that he would fight the plan if the trustees undertook to build a hall with a seating capacity of 2,500, and this proved to be no idle threat. The effort to give Chicago a permanent orchestra became a pitched battle between the friends of the organization and those who foresaw personal loss if the hall were built. Both the friends and foes of the orchestra went to work systematically while the organization passed into the most critical period of its history. Over some of the details of the contest that followed it is well, for the present at least, to draw the veil of silence. Suffice it to say that the cause of good music won a remarkable triumph. The hall was built in spite of opposition. The attacks were then centered on efforts to injure its renting capacity. These too failed miserably, although some of the stories then put into circulation may still be believed in some quarters. After this final effort the enemies of the new hall gave up the fight. More than 8,000 friends of music, from capitalists to workers in factories, sent in contributions to the fund. The subscriptions reached $650,000 and the building cost $750,000, exclusive of the ground upon which it stands.

Before the orchestra had been a month in its new home it suffered the loss of its leader, and would undoubtedly have been compelled to disband within a short time if it had still been in rented quarters. Mr. Thomas conducted his

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last concert Dec. 24, 1904. His death followed Jan. 4, 1905. At the concert Dec. 30 — the first the veteran leader had missed during his long life — his place was taken by a young man who was known to comparatively few. The newcomer was Frederick A. Stock, who had been selected by Mr. Thomas as his assistant. Mr. Stock's friends knew him to be a sincere musician of unusual ability, but to the majority of the orchestra's patrons he was practically an unknown quantity. If any felt doubt regarding his capacity, however, the uncertainties were quickly dispelled, for the almost youthful newcomer demonstrated as quickly as was possible that he could build artistic programmes, that he could conduct with spirit and with keen appreciation of the beauties of the score, that he could keep up the admirable discipline of the orchestra, and that, finally, he could win the confidence of the public. He carried the orchestra over the crisis with comparative ease and was finally appointed conductor for one year. During the following season he was given the appointment for another three years, and now we are glad to believe that he is one of the fixtures of the orchestra, for his first successes have been followed by others, and he enjoys the full confidence of all.

Some of Chicago's concert goers have not yet learned to enjoy new works — in which respect the city does not, of course, stand alone — hence Mr. Stock has found it necessary to be somewhat cautious at times in introducing novelties. During the present season he has ventured farther than formerly and has promised us, among other things, Max Reger's Serenade; Gustav Mahler's fifth symphony; Busoni's "Overture to a Comedy," and the "Geharnischte Suite"; George Schumann's serenade; "Ulysses' Departure and Shipwreck," by Ernst Boehe; serenade for wind instruments, by Walter Lampe; Symphonic poem, "Belsazar," by Jean Paul Ertel; "Afternoon of a Faun," by Debussy; Symphony, B flat, by Chausson; "A Sunday in the Mountains," by D'Indy; "La Mer," by Paul Gilson; "The Kremlin," by Glazounow; Symphony in B, by Gretschaninow. Among the symphonies heard during the season will be that of César Franck, in D; by Borodin in B minor, and the one in C by Balakirew. Other works will be the "Triptique Symphonique," by Jan Blockx; Concert Etude, by Sinigaglia; Symphony in G, by Carl Nielsen, and a scherzo fantastique by Suk. The third of Bach's Brandenburg concertos will also find place on one of the season's programmes.

The good that is done by giving Chicago an opportunity to hear all of the orchestral masterworks year after year can hardly be estimated. As might be expected the local standards are being raised every season and the number of weeks during which the public attends concerts is continually increasing. Mr. Stock's regime has proved so successful that it has been found advisable to add four weeks to the former length of the season, which now extends over twenty-eight weeks, two concerts being given each week. The public has taken kindly to the change and the season sale has been greater than ever before. Prosperity has finally come to the or-

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FREDERICK STOCK

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chestra, which, at last, is surely on a permanent basis. Musicians generally know what a high state of efficiency was demanded by Mr. Thomas.
His standards are being lived up to by Mr. Stock, who is by no means a slavish imitator, for he has excellencies of his own. But the best way to pass upon the merits, or demerits, of what is being done is to hear at first hand, and I am sure all musical Chicago will join with the present writer in extending a cordial invitation to " Come and judge for yourself."

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The Teutonic Element in American Music

By EDGAR STILLMAN-KELLEY

FROM the conventional references to "American Music" (more strictly, music by Americans), the casual reader might easily infer that the United States were a country bringing forth a homogeneous people, in much the same manner as France, England, and Norway produce respectively the French, English, and Norwegians. If he permit this to pass unquestioned, he will very likely be startled by the assertion of some Hebrew, or Hibernian, that there are no Americans; they who call themselves such, being simply emigrants from the old world or their offspring. So long have the descendants of Puritans, Cavaliers, Quakers, and Huguenots called themselves Americans, that the apparent negation of their birthright occasions a shock, probably a pain. Nevertheless it is quite natural that such views should be entertained by these later arrivals in our country, for, during a period of many centuries, religio-political causes have led them to attach greater importance to racial ties than to what Lanier called the "mere geographical accident of birth."

When we pause to consider the ever swelling tide of foreign immigration and the facilities for naturalization, the only way to preserve our identity seems to be the frank admission that we are offshoots of such and such a European stock,— so many transplanted slips from the old-world garden. Possibly the time may come when we, who are descended from the first settlers, shall be regarded as the American Americans.

Haeckel labels us "hybrids," but this term is not altogether applicable. In certain localities the types have held their own during the past three centuries, and the residents pride themselves on their Spanish, French, Dutch, or English origin. Even the customs, dialects, and traditions of the transatlantic home are sometimes carefully preserved. In such communities, the employment of the art idiom of the fatherland will be as natural as the use of its language in conversation. Thus in music, they of Latin or Celtic origin, brought up in the culture of the Roman church, will show this influence; they of Slavonic descent will introduce melodic and rhythmic traits peculiar to the songs and dances of their ancestors, while the Hebrews with their remarkable adaptability to the environment will doubtless employ the musical vernacular of that land from which they last migrated.

But among all those who have wandered westward, none have exerted such a powerful influence upon the musical growth of America as the Teutonic peoples. The term Teutonic is, of course, here employed, not in its narrower political sense, but in its more comprehensive signification, including not only the people of the German empire, but the descendants of all those Germanic tribes that settled in northern and western Europe, and gave a new and vigorous character to Italy and Spain. The grand musical achievements of the Germans and

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Scandinavians, not only in the old world but in the new, are too familiar to call for comment here. At a time like the present, when some little attention is being paid to music by Americans, a few words concerning that branch of the Teutonic family which settled New England in the seventeenth century, may not be out of place. Indeed it seems fitting not only because of the merits of those earnest pilgrims in founding a commonwealth that has afforded protection to many other peoples, but because the Anglo-American temperament has been regarded as ill adapted to musical creative activity.

¶ History has much to relate concerning the serious-mindedness, steadfastness of purpose, capacity of looking on both sides of a question, keen sense of justice, self criticism, and self abnegation peculiar to the Germanic race. Little wonder, therefore, that Christianity grew rapidly in such a favorable spiritual soil. Furthermore, the new thought was more readily grafted upon the fresh young Teutonic stock than upon the older, more highly cultivated folk-stems of southern Europe and Asia. The Germanic peoples grew up with the Gospel teachings. With them Christianizing and civilizing were synonymous terms.

In common with the other Teutonic tribes, the ancestors of the Anglo-American forefathers early evinced a severe and somber cast of mind. Taine shows that the pre-disposition of the Saxons, Jutes, Angles, Frisians, etc., was due to the climatic conditions of the northern maritime countries, where rain, wind, and surge leave room for naught but gloomy and melancholy thoughts. Two centuries before, Burton in his remarkable treatise had expatiated on the delights and torments of melancholy, even while Shakespeare was writing his comedies overflowing with animal spirits. But the physical and mental exuberance of the Elizabethan era was short-lived, and soon dampened by the cloud of Puritanism. This gloom, transferred to the shores of the western world, and intensified by the hardships and privation of the early settlers, was transmitted from generation to generation, as the New England church records and genealogies amply testify.

Let us now note, wherein the temperament of the English differs from that of the German.

In his romance "Harold," Bulwer causes William of Normandy to remind the Saxon Earl that, although they belong to kindred races, the fine, dry air on which the Normans throve, rendered them more sensitive, quicker to think and act than their cousins who lived in the damp districts of Britain. This temperamental differentiation, owing to atmospheric conditions, afterwards showed itself in the varying art expressions of the insular and continental Teutons.

After the decadence of that phase of Christian art known as Gothic, but which Goethe wished to designate as *German* architecture, the Teutonic mind found its most effective and congenial means of expression through the medium of the sister arts, poetry and music. Indeed, music, as we now know it, could doubtless never have existed, had it not been for the profoundly subjective character of the Teutonic

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tone poets, who sought not mere external effect but true soul expression in symmetrical poems.

If in the lighter air of Germany music attained its highest perfection, it was in the mystic haze of Logris that modern poetry received its strongest impetus. The British bards have provided a greater number of composers with inspiring subjects for musical treatment than the poets of any other land, save ancient Palestine.

Doubtless the most Teutonic artist that ever lived was Shakespeare. So broad were his sympathies and so impartially did he render the thoughts and feelings of characters diametrically opposed, that the reader is often at a loss to know what were the poet's own convictions.

This universality of Shakespeare especially appeals to the people of Germany, where for a century and a half he has been a favorite, and thanks to the excellent translations, he is perhaps more generally read and appreciated than in English-speaking communities. Within the boundaries of the German Empire more performances of the Master's plays are given annually than in England and America combined, while in Berlin alone, the rich and varied Shakespearian repertoire surpasses that of all Anglo-Saxony.

That Goethe, Schiller, Wagner, and other great German dramatists should have taken Shakespeare for a model was but natural, and that the German novelists should have profited likewise by the stimulus afforded in the works of Scott, Byron, and Dickens is also obvious.

The compliment has been returned by the English speaking composers who have followed in the footsteps of the German masters, not with the degree of success that was achieved by the German dramatists, but the good-will has been amply shown.

This brings us to the consideration of the possibilities of creative musical activity among the Anglo-American section of English speaking artists. ¶First, concerning temperament. The enthusiastic art student who leaves his home "in the States" to pursue his studies in Germany will doubtless arrange to visit England. The great beauty of the scenery, the historic landmarks, and the poetic atmosphere cannot fail to appeal to his imagination and affection, for here, too, his ancestors helped to make history. And yet the people to whom he wishes to express his appreciation seem inclined to regard him as a stranger, if not as an intruder.

When he reaches Germany, especially if he settle in the south, this is all changed, and he soon feels as though he were among old friends. And why? Simply by virtue of a greater similarity of taste and feeling. The Saxons who settled Britian were no less musical than they who remained in Germany. Kings and nobles prided themselves on their lyric attainments, and there have been moments when the outburst of song in England was more notable than that of other countries. But commercial activity, sectarianism, and, more than all, climate have rendered the Anglo-Saxons less susceptible to the influence of music than the peoples of the Continent.

In tracing the history of the English in

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America, we shall note the change which has taken place in the temperament during the last three centuries. Not only has material prosperity induced a more cheerful frame of mind, but our fine, dry air and vigorous climate has alternately baked and frozen out the fog-begotten apathy and phlegmatic unresponsiveness of our early forefathers. The nervous system has become more finely organized, is more highly strung, this increased tension transposing us, as it were, to a more brilliant key, while the heart-strings vibrate in quicker sympathy to tone-producing mediums. Mentally the action is likewise accelerated, for we are quicker to appreciate a joke, or grasp the significance of a novel harmonic progression. This temperamental change is often noticeable in a single generation. One of our leading American poets whose verse was rhythmically stimulating, often lamented his lack of a musical ear. Once he quaintly remarked that he was "fit for treasons, stratagems, and spoils." His wife was likewise lacking in this respect, but their son, a gifted dramatic writer, was keenly appreciative of the emotional and descriptive character of the best modern composers. To this increased emotional character may be ascribed the fact that Wagner and Tschaikowski found enthusiastic recognition in America some time before they were fully appreciated in Great Britain. Thus with our greater receptivity we may claim to be qualitatively if not quantitatively more musical than the English of to-day.

True, the criticism is often made that the Americans are of a more volatile disposition than Germans or English, are prone to change in taste, fashion, etc. This does not make for the repose so essential to creative work. But these phases showing the influence of a nervous climate and stress of business, merely indicate the reverse side of the temperament known to pathologists in extreme phases as *Americanitis*.

¶Obviously the first requisite in the creation of a school of music is the birth of a great man. That great men have arisen from among the American Americans (descendants of the earliest settlers) we all know, but minds that can rank with Jonathan Edwards, Franklin, Jefferson, and Webster have had no musical message to deliver. Should such an intellect with a musical bent appear among us, he would be not a greater, but surely a rarer genius. Granted the existence of such a man, what would be his heritage?

In comparing the available thematic material of the American hypothetical school with those of Scandinavia and Russia, which have produced such wonderful works of striking individuality, the prospects of the former seem relatively small indeed. We find nothing in the way of a picturesque church ritual calling to its aid unique modes or scales; no characteristic dances among the peasantry with rhythmic and melodic suggestiveness. We have no legendary lore, no poets trained to produce serious operatic texts, nor national theatres to produce such works if set to music. We have no intelligent royalty, nobility, nor organized groups of dilettanti to support work of the highest order.

And yet, unpromising as the outlook

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seems, it is not without its brighter side. German musical composition, which reached such a glorious climax at Bayreuth, in 1876, so thoroughly exploited all phases of the art that the principles set forth and the forms evolved by the great masters are necessarily applied by creative artists of all nationalities if their works are to possess lasting qualities. In a sense then, the works of Chopin, Bizet, Grieg, and Tschaikowski are Teutonic in spite of their local coloring, for behind them all we are conscious of the influence of Bach and Beethoven. This Germanic element in music is as necessary to work of the finest type as is the classical quality in statuary, architecture, and the drama. When we compare the interminable plays of the Chinese with those of the Greek poets, we can understand the enthusiasm for the three unities. After spending a few hours in contemplating the brilliant, but heterogeneous decorative work of China and Japan or the elusive pictorial jumbles peculiar to Hindu art, we turn with a sigh of relief to the sculptures from the Parthenon or the Agina marbles, whereupon the eye is relieved by the clarity of outline and the simplicity of design. If we compare the music of the Arabs, Chinese, and other Orientals, or even that of Mediæval Europe with the musical masterpieces of the 18th and 19th centuries, we shall realize the debt we owe the Teutonic composers who, like the classic sculptors and dramatists, brought the crude elements to such a focus of beauty and symmetry that the result was *art.*

We have the German musical temperament in America. We likewise find an unusual manifestation of the Saxon spirit of freedom. The latter, in its exaggerated phases, tends to overthrow all rules and conventions. But true freedom involves compliance with the laws of art and society. An old Germanic trait was the learning to rule through obedience, — witness the Anglo-Saxon Witenagemot. Another Teutonic gift is the creative faculty in art as well as in politics. The leaders in musical thought show this greatness not in ignoring rules and conventions, but in applying the eternal laws of art to fresh subjects. The result is often so startling that we are unmindful of the structure, but the laws, though not on the surface, are yet in full force. Such application of the laws of music to the incidents of American life may rightly be called "American music." The term may also be applied to the works of American composers who have utilized the themes of such foreign races as have immigrated to our shores,— the Africans, the Chinese, etc. And especially will it fit the treatment of our native Indian melodies. These efforts belong to the order of picturesque or dramatic music.

But, when the American comes to the creation of the so-called abstract or absolute music, what then? Rather than attempt anything so comprehensive and complicated as the voicing of a multi-racial conglomerate of emotions, it seems far more logical, practical, and conducive to individuality for the native American to devote himself to the expression of his European heritage as modified by the new conditions. He should first retire from the babel of

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tongues and opinions into the recesses of his own soul and and learn what manner of man he is, what he owes to his ancestors, what to the land that protects him, and then utter his sincerest convictions.

Chamberlain in his epoch-making work, "The Foundation of the Nineteenth Century," suggests that Christianity may yet be in its infancy; that its bloody church history of the first eighteen centuries are but the ailments incident to childhood, and that the flower of the Christ idea is yet to blossom. This awakens a kindred wish that music may likewise have a progressive future, that it may acquire new and beautiful forms, and attain hitherto unknown spiritual heights. From the history of the art thus far recorded, we may reasonably infer that among those to solve the new problems there shall be composers of Germanic origin. Let us hope, furthermore, that this group shall include descendants of that branch which sought with the intensity of conviction three centuries since a new field for growth and activity in the colonies of New England.

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University Education in Music

By LEONARD B. McWHOOD

A PROMINENT feature of recent educational development in America has been the increasing attention paid to instruction along æsthetic lines. Some years ago, the "humanities" were compelled, in the rearrangement of our schemes of higher education, to yield to a demand for the fuller cultivation of science; but now the rigor of science seems destined, in turn, to give place to the study of those subjects that are designed, not merely to discipline the mind, nor to increase the ability to earn a livelihood, but to enrich life itself. This new impulse has shown itself in the growing substitution of the study of literature for that of linguistics; in the development of instruction in music and in the remaining fine arts; and even in the methods of presenting subjects not primarily æsthetic. The study of music, in which we are particularly interested, is still a comparatively new pursuit in American institutions of learning; and yet, even though partial and imperfect, it has quite vindicated its claim as a serious and valuable addition to our schemes of education.

¶Collegiate education in music has been developed, in America, within a period extending, practically, only over the last three decades. During this period, departments of music have been established, in rapid succession, in at least a score of colleges and universities in the New England and Middle Atlantic States alone. Not only so; but the methods of instruction, the subjects considered, the relationship of the work in music to the other activities of the institutions, and even the class of instructors involved, have all undergone a process of change and evolution. Formerly, the study of music was unrelated, in general, to the other activities of the college, or university, not being allowed to count toward the academic degrees, and being intended, particularly, for the special training of music students. These students were frequently interested only in the performance of music, so that collegiate instruction in music signified, in some instances, the mere teaching of pianoforte-playing or of singing, by instructors who could claim no qualification beyond the ability to accomplish this unacademic task.

All these unfortunate conditions have gradually been improved, though a prejudice against departments of music, developed under their influence, has not yet been removed from the minds of many educators. The typical university teacher of music, to-day, is either a composer of high rank or a musician with thorough academic training — a university graduate who has specialized in music, as a teacher of Greek is a university graduate who has specialized in that subject. In either case, the professor of music has an equipment that commends him to his academic colleagues, and wins for him and for his subjects, a respect that his predecessor, in many instances,

* In one Eastern institution, for instance, only one-fourth of the applicants that have offered Music for admission, in the last two years, have been accepted.

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LEONARD BEECHER MCWHOOD

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was unable to achieve. Instruction by such a teacher concerns itself with the history, criticism, æsthetics, and composition, of music as an art — and only incidentally or subordinately, with its performance. The character of the instruction, also, has improved, and the standard of requirement is raising.* In short, music has taken its place, in the most favorable institutions, beside the older subjects of study, as an element in general education, and enjoys equal academic rank with them.

A distinction should be borne in mind, between the character and purpose of music-instruction in colleges, and that in universities. In the former, the object is to treat music as an element of liberal culture; in the latter, to train students for the practice of music as a profession; and these diverse aims influence the entire character of the instruction. Most universities, however, maintain collegiate, as well as professional and graduate, instruction; so that we shall consider, in order, some phases of university education in music, both in connection with the academic student, and in connection with the specialist preparing for a career in music.

The question of granting entrance credit in music, to candidates for admission to the academic college, is one of very recent asking. Such credit is allowed to students who elect to offer music in lieu of some other subject, by only four institutions in the eastern section of the country; and these four are not yet in agreement regarding the nature of the examination to be required. A very important step, however, in connection with this matter has recently been taken — the adoption by the College Entrance Examination Board, on April 21, 1906, of examinations in music, with a definite statement of requirements in Musical Appreciation, Harmony, Counterpoint, Pianoforte, Voice, and Violin. This Board, which in the interest of uniformity, was created to conduct entrance examinations as the representative of a considerable number of colleges and universities, had never before granted such recognition to music. Their action will, naturally, apply only to such students as desire to enter one of the few institutions that offer entrance credit in music. The natural tendency of the action, however, should be to stimulate more institutions to follow these few; to pave the way for uniformity of entrance requirements in music; and to encourage schools of all grades to develop adequate instruction in music — an advance impossible until many colleges allow entrance credit in this subject. The action of the Examination Board, therefore, brings hope of an enlarged study of music, both in schools and in higher institutions of learning — so that education along æsthetic lines bids fair to become widespread. One high school (at Chelsea, Massachusetts) has, indeed, already made provision for fully developed courses in Musical Appreciation, Theory of Music, and Musical Performance, based upon the recent action of the College Entrance Examination Board.

A misconception has been prevalent, in some quarters, concerning the precise meaning of education in music. This phase, when applied to the typical college or university of to-day, does not

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refer, primarily, to the teaching of practical music — that is, of the technique of musical performance; but, as has already been said, to academic instruction in music as an element of liberal culture — its history, criticism, æsthetics, and appreciation; to training in the construction of music — harmony, counterpoint, composition, and orchestration; and only subordinately to the teaching of vocal or instrumental performance, individually or in classes. Some critics of education in music scoff at it on account of a fancied insubstantiality. Music, properly taught, however, should furnish full scope for the various activities of the mind; in some of its phases, it is highly disciplinary; in all its phases, it should be stimulating and enriching. It is a mistake to teach music as a science, even for the purpose of silencing its critics. Music is an art, and the æsthetic ideal should always be borne in mind. It is, also, however, a mistake not to recognize that the study of an art may contribute to the development of a mind, and even to its discipline, as truly and as fully as the study of an exact science.

The study of music, in many institutions, may be counted for credit toward the academic degree. Unfortunately, however, there are other institutions maintaining departments of music, in which such credit is either not granted, or restricted to certain years of the course, and to certain branches of the subject. This attitude is probably the result of the traditional prejudice against education in music. However justified that prejudice may have been in the past, it is assuredly an anachronism in the case of those institutions, rapidly increasing in number, in which the study of music is conducted with as much sincerity and success as the study of the other subjects in the curriculum. Only when credit is granted for music is it possible for a young musician to receive a liberal education without sacrificing his professional development. Many institutions already allow full credit for work carried on under the departments of music; and we may indulge the hope that the near future will bring the widespread adoption of this policy.

Not only so; but we are already looking to the future for a still further advance. One of the imperative needs of our American education, has been the recognition of instruction along æsthetic lines. If the æsthetic impulse is not imparted to the race, during its period of education, it cannot pervade and elevate our national life, as it should. In spite of this fact, however, very slight attention has been directed, in many colleges that are called liberal, to the necessity for implanting the æsthetic impulse in the mind of every student that is capable of the awakening. It is quite possible, in fact, for a student to remain four years in an institution that is supposed to impart liberal culture, and finally to receive the baccalaureate degree in Arts, without having come in contact with any æsthetic influence. In this way, our vaunted liberal education may entirely lack the element that is pre-eminently cultural. The remedy for this untoward condition is, naturally, the adoption of a plan whereby a prescribed amount of æsthetic study is to be included in the

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curriculum of every academic student. This study should be directed toward an appreciation of one or another of the fine arts, chosen in accordance with the natural qualifications of the student and the resources of the institution.

All that has been said has concerned itself with the general student, who is interested in music because of its cultural value. Our universities must make provision, however, for the specialist as well — the student who is preparing himself for the practice of music as a profession.

For such a student, more elaborate instruction must be provided — even, perhaps, special entrance requirements, curriculum, and degrees. One Eastern university, for instance, has recently established a school of music, admission to which is granted only to students that have already spent two years or more in collegiate study; the curriculum includes all the courses of instruction conducted by the department of music, and a large number of liberalizing courses in other departments; and, at the successful completion of the course of study, the degree of Bachelor of Music is awarded. Not all universities are prepared to establish formal Schools of Music as highly organized as this one; but other universities have liberal provision for the training of students desiring, in one way or another, to make music their profession.

¶And so, music has won for itself, in many colleges and universities, an honorable position beside the other recognized subjects of study. And yet the number of such institutions is far smaller than it should be; and some of the prominent institutions in America must be omitted from the accepted list. Education in music, however, has exhibited, and is now exhibiting, a steady progress, so that we may entertain the hope that the nearer years will bring to fruition the plans and labors for a unified system of education in music, extending from the lowest institutions of learning to the highest.

¶ And what we ask for music, we ask for all the fine arts, in varying degrees, for literature and music, we believe, possess a greater uplift, for the race, than the remaining arts — and therefore we bespeak for these two a fuller cultivation, and a fuller representation in American education. And thus shall æsthetic education become a potency in the land, resisting all that is mundane, whether in our institutions of learning, in our business activities, or in the political and social life of the race.

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Some Zuni Ceremonies and Melodies

By REID STACEY

AN authority on Indian lore very tersely suggests that though we do right to educate the Indian, we ought to make his education profitable to himself and to us. We ought to encourage him to keep on manufacturing his blankets, baskets and pottery, instead of instructing him in the arts of blacksmithing and deviltry. In the light of the splendid ethnological work of the past fifteen years, no one doubts any longer the force and value of the Indian in his arts and crafts, his designs, his legendary and mythical invention. And, finally, we discover his music and learn that here, too, he has a vast and unexpected legacy for us.

American Indian Music, often strangely beautiful and impressive, can more reasonably be termed American music than the folk-songs of the negroes, because its sturdiness and force are more congenial with the national mood.

¶ Until recently, little has been known of the ceremonial music of our native races, and few efforts had been made to secure correct records of it. Now, at what appears to be the eleventh hour, when the oldest members and most truthful and trustworthy chiefs are rapidly dying, a more humane and brotherly feeling is manifest among cultured people, and some reliable data is being secured. A few years ago it was said: "The Indians have what is by courtesy called music, the ostensible purpose of which is either to appease their gods or frighten the spirits away." The little we had previously heard that was representative of Indian song deceived us as to its real nature and extent, for indoor musical culture tends to make one slow to understand the music of plain, forest, and sky. We had so long taken it for granted that their chants and folk-songs were without genuine musical value, that it may require a little time to appreciate the fact that the Indian sings songs of unlimited variety and scope. There are stirring songs of the Thunder God as he prepares to meet the enemy, peaceful chorals in the circle of friends, weird melodies to reach the spirits of the departed, rallying songs in the face of death, rhythmic and jubilant songs at his games — innumerable plaintive, quaint or thrilling chants not trimmed to the measure of the musical theorist, but sung from the earth to the sky, from men to men in the open, and to the gods above.

Though the descendants of the red man are lapsing into a condition of nonentity —the warlike ones having been slain and the tamer ones herded upon isolated reservations, some tribes still adhere to the customs and ceremonials of their ancestors, even where Christianity has been at least outwardly accepted. The Pueblo Indians — so-called from their village (pueblo) life — attained a considerable degree of civilization, though the diversity of culture is not so great as that of speech. There are (belonging to the Shoshonian stock), beside the Hopi tribe, three linguistic stocks — Keresan, Tanoan and Zunian, and ethnologists claim their culture is largely the reflex of environment. The

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THE GREAT SUN-DANCE

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mystery that envelops a people who built their homes on precipices 2,000 and 3,000 feet above the beds of canyon streams, and at what period in the world's history these buildings were occupied first or whence came the builders are problems that have so far baffled scientists.

Among the various tribes of the Southwest, the Zuni and Hopi deserve special consideration. The Zunis are among the foremost in intellectual attainments and dramatic ceremonials, in which they display strangely fascinating sentiments and song. They have, as musical instruments, the drum, flute, panpipe and " musical bow," and songs and dances to the accompaniment of these were in vogue in pre-Columbian America, if we may judge from the tribes now surviving. The Hopi Indians have a flute festival lasting nine days, participated in by a flute priest, a flute boy, two flute girls and a man with a sun emblem, who also plays a flute. The entire ceremony appears to represent and to commemorate the coming of the corn maids. According to Moqui mythology, the Sun God is said to have drawn these maidens to himself and the growth of the national food is symbolized in this ritual. Mr. George Wharton James says the songs used in this ceremonial are the most melodious of the Hopi, and are invariably accompanied by the flute.

There is much food for thought by the archeologist that Egyptians, Greeks and Romans also used the flute in the worship of those deities credited with providing food from the soil and the art is still practiced by American Indians.

¶The structural and melodic character of Zunian music differs so notably from that of their adjoining neighbors, the latter's songs receive little attention. The Quechuas are said to have developed songs of a romantic order, and a few of the Moqui songs are interesting, but the beauty and originality of Zuni music is beyond comparison.

What constitutes the strange and difficult character of the melodies of these aboriginal cliff-dwellers is the fact that they always start with a fixed intonation of tone, but almost immediately begin to rise (though almost imperceptibly) in infinitely chromatic or fractional intervals, and after ascending to the compass of a tetrachord, gradually descend in similar fractional intervals of a 32nd and even a 64th, yet return accurately to the first tonality. In consequence of this peculiarity, the recording of their choral chants is a laborious task. To the untrained listener, it appears as if they were trying to find the right pitch.

The expressions of tone also change frequently, and often suddenly, from that of great shouting at high pitch to the softest murmur and low monotone.

¶ As they are an emotional and deeply, religious people, their music partakes strongly of the descriptive character. All their sacred ceremonials are supported by a variety of drums, large and small, and the vibrating of the chime and storm plates — metallic sheets of different length, width and thickness.

¶ In consequence of a peculiar physical characteristic, the Zunis, both men and women, are able to pitch their voices to extreme heights, as well as to reach the deep sonorous tones. The larynx and vocal ligaments are broader than in

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Caucasians, and the hyoid bone is turned outward instead of down and back, as in the white races.

¶Through the untiring enthusiasm of Mr. Carlos Troyer, the music of this fast-vanishing race has been preserved, and from it an idea of their nobility of character may be obtained, as it gives clue to higher life and aspirations incident of the origin of music by the sun rays which they perceive and formulate their melodies from.

During a visit in South America Mr. Troyer made a special effort to record all the songs of prominence and tradition of the Indians of Peru and Bolivia. He was induced to visit the fierce, yet highly developed, Incas, and while captive among them, made valuable records of their music. Mr. Troyer states that these people have a rhythmical and melodic conception as distinct from North American Indians as the best European composers' music differs from the Zunis.

Mr. Troyer went to San Francisco to live in 1870, and, through his friendship with Frank Hamilton Cushing, was led to visit the Zunis, probably the most reticent and uncommunicative of all the Indian peoples. During three preliminary visits he learned almost nothing of the traditions or secret ceremonials of the Zunis, but in the four succeeding trips, after being initiated into the secret order of the Koh Koh, and having learned the sign language, Mr. Troyer was enabled to accomplish what probably no one before had succeeded in doing.

Though the common language of the Zunis is spoken by the people at large, all initiated members of secret lodges speak a different language, and also sing and recite in this secret language—Aztec or Mayan. In their ceremonials, only members of the Koh Koh, or the priesthood of the bow, participate with the young braves of the highest caste and daughters of the chiefs. Because of his ability also to play many of their melodies on the violin, Mr. Troyer had access to many hitherto inaccessible traditional songs. The music of these ceremonials, both vocal aud instrumental, is now given out in a simple and available form, and is found to be impressive and dignified, but withal simple and beautiful.

When asked where they got or from whom they learned their music, the invariable reply is "From our forefathers." And when questioned as to who taught their forefathers, they say: "Oh, we listen to the rays of the sun, and we are filled with the beautiful sounds that fill our hearts. Come listen yourself to the sun when she bids us good-night. Hear how she speaks to us in tones of comfort, joy and peace. Have you never listened to them? Don't you hear them now?" And standing in groups, silently listening to the music of their Mother-God, the sun, these people seem to be at times entirely governed by the vibrations and sounds of the sunlight.

The Zuni mother does not put her baby to sleep by rocking and singing a lullaby. She simply lays it in a hammock, and, gazing at it with an intent, steady look, repeats the chant on opposite page.

¶As the Zunis believe the spirit is temporarily freed from the body during sleep, the mother thinks her earthly

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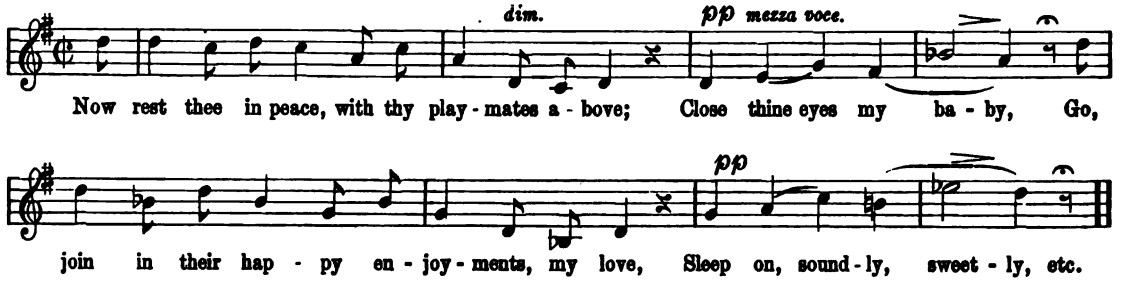
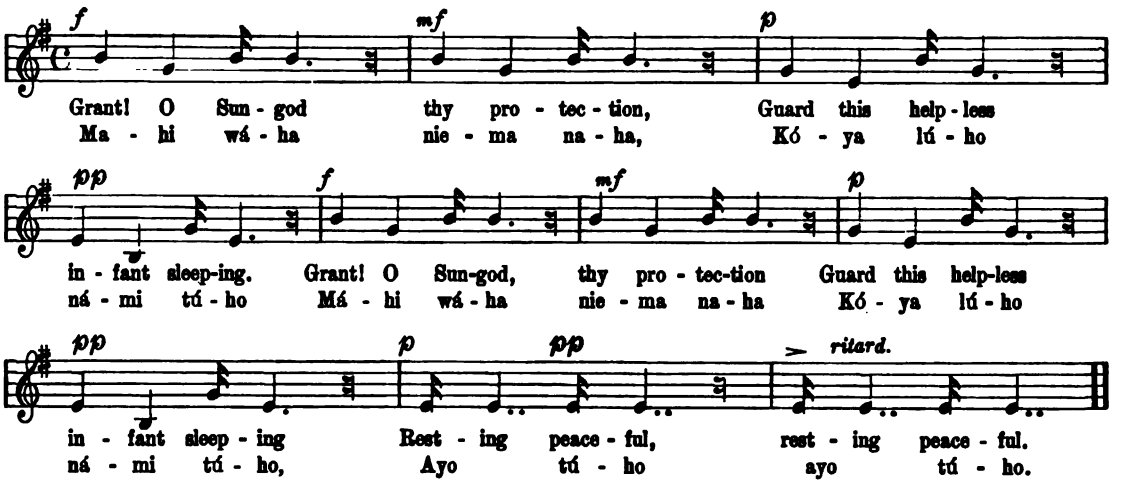

dim.
pp mezza voce.
Now rest thee in peace, with thy play - mates a - bove; Close thine eyes my ba - by, Go,
pp
join in their hap - py en - joy - ments, my love, Sleep on, sound - ly, sweet - ly, etc.

care has no power to protect the child while sleeping, so as soon as the little one closes its eyes, she begins the Invocation to the Sun-god—the music of which is very dramatic—

woven blanket, which he gracefully waves as he dances, to induce his beloved to take a walk, which will confirm her acceptance of him as her lover. He will cautiously approach her dwell-

INVOCATION TO THE SUN-GOD


f
mf
p
Grant! O Sun - god thy pro - tec - tion, Guard this help - less
Ma - hi wá - ha nie - ma na - ha, Kó - ya lú - ho
pp
f
mf
p
in - fant sleep-ing. Grant! O Sun-god, thy pro - tec-tion Guard this help-less
ná - mi tú - ho Má - hi wá - ha nie - ma na - ha Kó - ya lú - ho
pp
p
pp
ritard.
in - fant sleep - ing Rest - ing peace - ful, rest - ing peace - ful.
ná - mi tú - ho, Ayo tú - ho ayo tú - ho.

¶Before the opening of the annual spring festivities it is the custom of the braves to seek a wife who must be a maiden of high standing to be eligible for the sons of the chiefs and high priests. With decidedly romantic instincts the Zuni brave considers the most propitious time for offering his devotion to be in the silent hours of the night at the approach of, or during, the full moon. Arrayed in gorgeous attire, with a handsome headgear of colored feathers, and profusely decorated with ornaments, his special pride is in his

ing, watching keenly for any sign of her presence, and begin his song and dance. Though coyly keeping herself concealed, if the maiden likes his personality (or his blanket), she will toss down a bear's tooth, arrow, or some colored feathers—emblems of fearlessness, bravery or love, but an ardent wooer is expected to repeat his serenade at least a third time before the maiden can determine the state of her mind.

It will be noticed his request is not directly stated, but indirectly and poetically implied.

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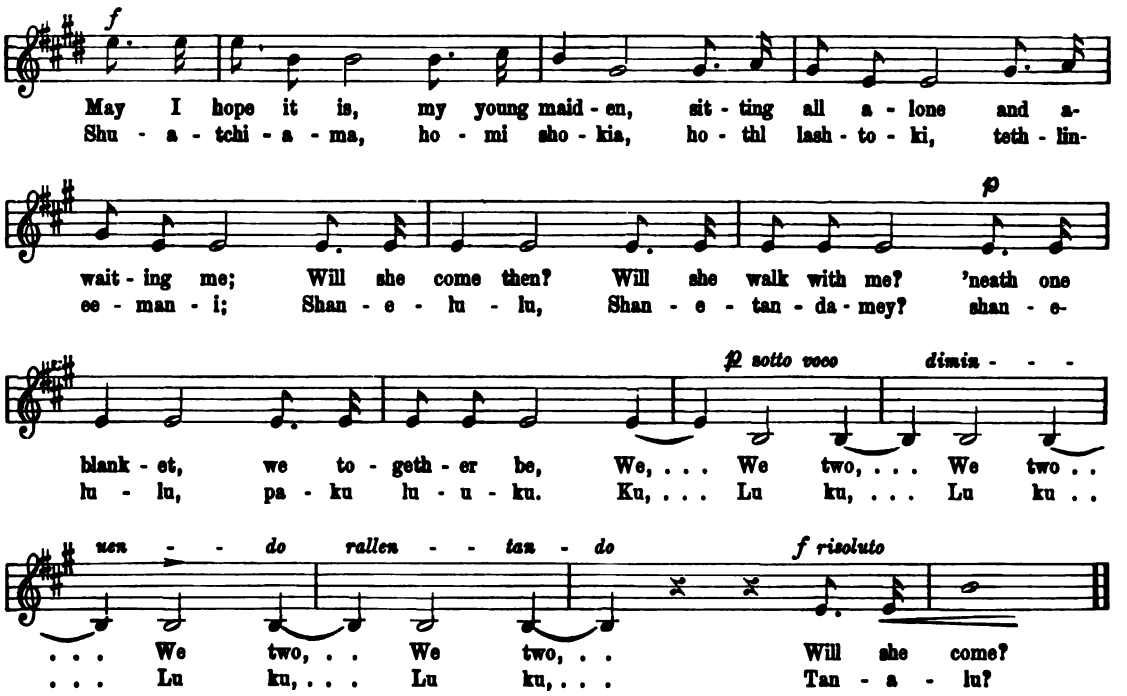
The Sunrise Call is one of the most inspiring of the ceremonials. Just before daybreak the whir of the vibrating chime-plates reaches the outermost dwellings of the pueblo, bringing the people to the roofs and tops of the houses. Men, women and children

monial seldom ever reaches the ears of the common people, much less any stranger not a member of the tribe. Only by special order and under guarded supervision of the sun-priest who has charge of the training of the high caste children, is the Children's

ZUNI LOVER'S SONG

f
May I hope it is, my young maid-en, sit-ting all a-lone and a-
Shu-a-tchi-a-ma, ho-mi sho-kia, ho-thl lash-to-ki, teth-lin-
p
wait-ing me; Will she come then? Will she walk with me? 'neath one
ee-man-i; Shan-e-lu-lu, Shan-e-tan-da-mey? shan-e-
pp sotto voce
dimin- - -
blank-et, we to-geth-er be, We, . . . We two, . . . We two . .
lu-lu, pa-ku lu-u-ku. Ku, . . . Lu ku, . . . Lu ku . .
uen - - do rallen - - tan - do
f risoluto
. . . We two, . . We two, . . Will she come?
. . . Lu ku, . . . Lu ku, . . . Tan-a-lu?

all appear to obey the summons of the Sun-priest to rise and greet the Mother of Life, the rising sun. With his great tuma, and amid the roar of big drums, the priest blazons forth the "call to rise" to the surrounding mesas, receiving a prompt and faithful response. Having fulfilled his first duty, he next makes a fervent appeal in the form of a morning prayer to the "Mighty Sun-God," imploring, in a low and tremulous voice, aid and guidance for his people, and concluding by repeating his first sunrise call. But the most sacred and exclusive part of the morning cere-

Greeting to the Sun performed. The first of their Hymn is more of a response-chant in short phrases sung by groups, all joining in the jubilee chorus at the close. The feature that distinguishes this ceremonial from any other is the practice of "*listening*" *to the sound of waves of the sun* by means of perforated shells, which the younger children hold to their ears, while the more sensitively-trained obtain more perfect results by standing in close groups with foreheads touching. At the close of each verse they "listen, just listen," for a few minutes in

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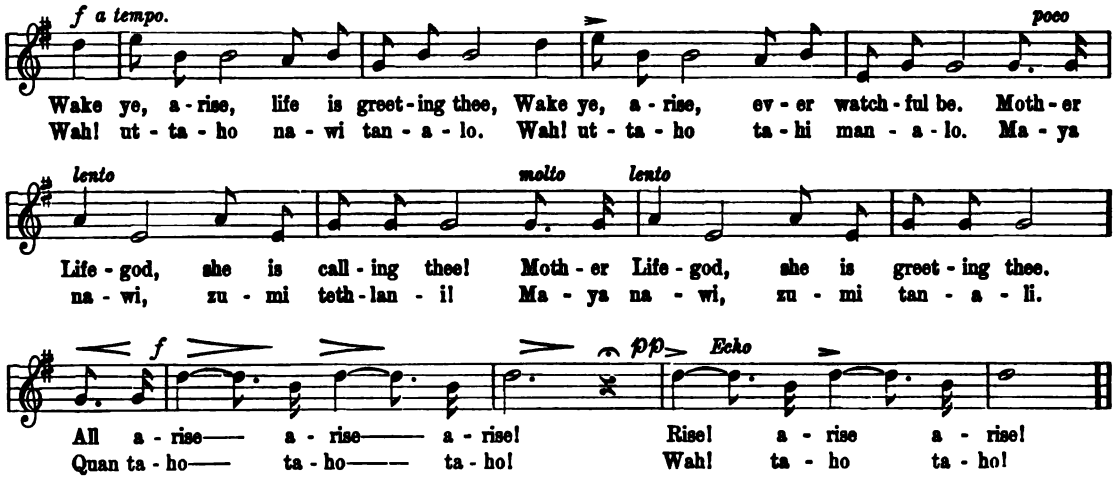
THE SUNRISE CALL


f a tempo.
poco
Wake ye, a - rise, life is greet - ing thee, Wake ye, a - rise, ev - er watch - ful be. Moth - er
Wah! ut - ta - ho na - wi tan - a - lo. Wah! ut - ta - ho ta - hi man - a - lo. Ma - ya
lento
molto
lento
Life - god, she is call - ing thee! Moth - er Life - god, she is greet - ing thee.
na - wi, zu - mi teth - lan - il Ma - ya na - wi, zu - mi tan - a - li.
f
pp
Echo
All a - rise—— a - rise—— a - rise! Rise! a - rise a - rise!
Quan ta - ho—— ta - ho—— ta - ho! Wah! ta - ho ta - ho!

silence; then, at a given signal, resume the chant till the end of the next verse. ¶A brief literal translation of the Morning Hymn to the Sun follows: The opening of the ceremonial begins with the "call" by drum, flute and gong, summoning the children of the Koh Koh, who march in rows of five, facing the sun, to the secluded place appointed for the ceremonial. Addressing the sun, they sing:

Early in the morning we waken,
When Mother Sun-God rises,
We welcome her with joy.
She greets us with a radiant face,
She meets us with a warm embrace.
So sweetly, merrily, we sing and dance,
In happy spirit we advance.
We are children of the sun;
Arm in arm together run.
Round a ring we steady move;
Our hearts will faithful prove
As the sun comes near to us—
Listen, just listen.

THE CHILDREN'S MORNING HYMN OR GREETING TO THE SUN

What a wondrous shower of sounds,
Countless beats in rapid rounds,
Ever changing, ever new,
Constant strains of high and low.
They are messengers of love,
Spirit voices from above
Bringing light and life and joy,
Telling us of bliss on high.
Listen, just listen!
Whence come all these distant sounds?
Echoes — where the light abounds.
Crystal streams in murmurs faint,
Bursting forth without restraint.
They are golden grains of thought,
Silent whispers faintly caught;
Filling us with joy, content.
Pathways of our soul's ascent.
Listen, just listen!
Glory to the sunlit rays!
Glory to the Sun-God's ways!
They command us to endure,
To be silent, chaste, and pure,
To be faithful, true, and brave
To the law our fathers gave.
O! harken to the Sun-God's voice
Beckoning your soul to rise.
In radiant light, the source of song,
The origin of thought has sprung.
As light and song in one unite,
Let us forever seek the light.
Listen, just listen!

The Ghost Dance is probably better known than any other of the Zuni ceremonials. It is clearly distinct from the Ghost or Spirit Dance of the Plains Indians, for the latter call up the memory of their former free and happy life and invoke the pity and aid of Wakonda in their present wretchedness. The ostensible object of the Zuni Ghost

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Dance is the calling into their presence the spirits of the departed, which they hold is best accomplished by strenuous exertion. They have the Fire Dance, and make loud and urgent appeals to the spirits to appear and join them in the dance. The melodies, motives, calls and rhythms are very suggestive of the ceremonial.

The oldest traditional song-dance known among the Zunis is the Great Rain Dance, which has for its special purpose the supplication to the Rain and Thunder-God for rain and the production of rain by means of the sacred fires. Extensive preparations are made, and great care is exercised, in carrying out this ceremonial. At sundown numerous fires are lighted on the housetops of all the cliff dwellings, as well as on the heights of the surrounding mountains and mesas. The rain-priests ignite a certain firewood, which develops a thick smoke, and immediately incantations and entreaties are made to the Rain-God to give the needed rains. The chants are sung by " virgin " maidens of high caste and the sons of chiefs, or those risen to high degree, and the dance and song lasts for days, as the endurance of the participants is almost beyond belief. The grand master of ceremonies personally directs all the exercises with great minuteness, accuracy and zeal, and the slightest defect either in modulation, rhythm or motive is instantly and severely reprimanded. Through the influence of what power or the observation of what natural law their aim is accomplished, we may not know with certainty, yet this rain ceremonial invariably results in abundant rainfall.

The wolf-drums announce the opening of the rain-dance ceremonials, and after seven measures the chief rain-master calls the maidens to open the dance.

Stand in line, Virgin-maids, sing and dance.
See! the clouds are forming, down below 'tis storming.
Watch the lightning flashing,
Hear the thunder crashing;
Clouds arise up the skies.
Do you see them rising yonder?
They are coming, filling up the skies.

The distant muttering of thunder is represented by striking the chime plates. Then comes the Virgins' song:

Come again, come good rain,
Fall upon the mountains, and on the plain,
Sink into the ground, where the springs abound;
Drop by drop, springs are made;
See the clouds, coming nigh, nearer, lower,
Hail them! Hail them!
Rain drops sink 'neath the hills;
There they hide, soon to come out into the light.
Running down the steep rocky cliffs they leap.
Look on high, clouds near by,
Hanging low, there they go, coming close,
Flood the valleys and the pueblos coming nearer,
Hail them! Hail them!

The invocation to the Rain-god is very interesting, with considerable of the chromatic effect in both melody and accompaniment, and is followed by the jubilant " rain chorus " which is quite choral.

The most joyous of the traditional sacred dances, however, is the Festive Sun Dance. The women carry beauti-

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fully carved tables on their heads, which display in transparent symbols the celestial gods they worship — the sun, moon, stars, and lightning. The men also are brilliantly attired in brightest colors and feathers, and beat their tarconeas in rhythmic accord with the special inflections of the song.

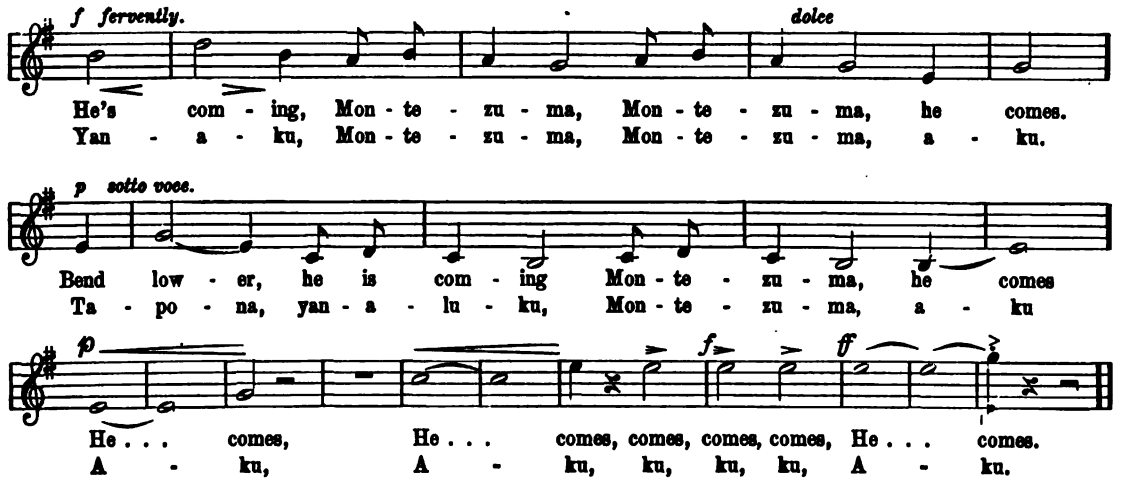
The greatest and most important of the Zuni ceremonials is the Coming of Montezuma. Indeed, this ceremonial is practiced by other of the Pacific coast native races, though to the Zuni it is the all-important one. Though the sun is worshipped as their Mother-God —the giver and protector of life and health while on earth—Montezuma is looked upon as their Father-God, as having once lived among them on earth. He not only ruled over them, but gave them their moral codes and laws. He was their Messiah who promised to return some day to deliver them from their enemies and sufferings, and take them to happy homes beyond the clouds. The ceremonial occurs in June and follows immediately after the Sunrise Call.

The Sun-priest of the highest order summons the people to watch the clouds rising with the sun, and to await with joy and the highest acclamations of welcome the appearance of Montezuma.

The ceremonial opens with a vigorous drum solo executed by a corps of drummers, each commanding a set of nine drums placed in a semi-circle before him, and is played in perfect unison. The summons of the priest follows the chorus joining in the two phrases:

We'll watch the golden clouds,
The clouds above the sun.
They rise above the sun of life
When Montezuma comes.

Archaeologists as well as musicians are indebted to Mr. Troyer for giving us the melodic structure, manner of expression and descriptive character of the music of these prehistoric people, at one time undoubtedly the most powerful in America—for did not Napoleon say: "I care not who makes a nation's laws so long as I can make its songs?"

THE COMING OF MONTEZUMA

f fervently.
dolce
He's com - ing, Mon - te - zu - ma, Mon - te - zu - ma, he comes.
Yan - a - ku, Mon - te - zu - ma, Mon - te - zu - ma, a - ku.
p sotto voce.
Bend low - er, he is com - ing Mon - te - zu - ma, he comes
Ta - po - na, yan - a - lu - ku, Mon - te - zu - ma, a - ku
p
f
ff
He . . . comes, He . . . comes, comes, comes, comes, He . . . comes.
A - ku, A - ku, ku, ku, ku, A - ku.

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Causerie

BY LOUIS LALOY*

THOSE who did me the honor to spend some time in reading what I wrote last year, will remember, perhaps, that I expressed the hope of having more to talk about this year in regard to the opera season This hope has been only partially realized. Faithful to its principles of inertia, the opera has deigned to give us only one new work and that work a ballet. This is strictly in keeping with the spirit of this institution. Our ballet is celebrated in Europe, and perhaps some echoes of its glory have reached America. It is truly to be regretted that more opportunity is not given for it to show its talents. The *Ronde des Saisons*, by Henri Büsser, proved to be a mere spectacular production, without any character and variety in dances, accompanied by noisy and trivial music, better suited to the Folies-Bergère than to the opera, or rather not even up to the standard of the Folies-Bergère, for it is lacking in the pleasing negligence which characterizes the performances of the latter. However, it seems that we must not be too hard on M. Büsser, who has to obey M. Hansen, the ballet master, and according to his directions, add a couple of measures here, cut out others there, render exact or emphasize a certain rythm; in short, entirely change the nature of his work, which is said to be quite novel and picturesque in its inspiration. A ballet-master has no other ambition than that of a professor—to show off his pupils by making them perform difficult feats.

He cares nothing for the beauty, the arrangement, and the coloring of the performance. What he wants is the applause of a dozen old opera goers for a "*chassé-croisé*" or a "*jeté-battu.*" A ballet at the opera is simply a school exercise. One group after another comes out to go through with its little performance before those gentlemen of the parterre so severe and yet so fatherly in their criticisms. All this is certainly very touching, but it has nothing to do with the art of graceful poses, expressive movements and harmonious groupings in which the art of dancing, the most noble of all the arts, perhaps, consists. I am sure that I shall not find any one to object to this opinion of dancing in the country of Isadora Duncan.

The performance of this new work and the revival of two old ones constitute all the activity of M. Gailhard, the director of the Opera. One of the old works is Vincent d'Indy's noble drama, *L'Etranger*, which seems rather ill at ease on such a large stage; the other is Weber's *Freyschütz*, which was given for the first time at Paris June 7, 1841. We have been greatly pleased with the graceful and really inspired music of that work, so innocently romantic, quite in keeping with the frank innocence of the German Romanticism of 1820. But one pleasure was greatly diminished by a grotesque stage setting where each phantom was represented by an awkward or clumsy supernumerary, and where there could be seen, as the infernal hunt was to begin, four cornetists from the orchestra tranquilly installed, with their fingers on the pistons of

*Translation by Florence Nightingale Jones, Ph.D.

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their instruments. Saint-Saëns said once that the *Freyschütz* was a "provincial grand opera"—a production peculiarly German. But there is certainly no small German town where there could be found displayed greater ignorance of the elementary laws of theatrical art than at the opera in Paris. The Opera Comique has shown, on the contrary, an indefatigable and almost feverish activity. The seven new works which it has given, *Miarka*, by Alexander Georges, *Les Pécheurs de Saint-Jean*, by Widor; *La Coupe Enchantée*, by Pierné; *Aphrodite*, by Camille Erlanger; *Le Roi Aveugle*, by Henri Février; *Le Clos*, by André Silver, and *La Revanche d'Iris*, by Edmund Diet, have been staged on the whole with a great deal of care and exquisite taste. The only one in which can be found any carelessness in the stage-setting is at the same time the most beautiful from a musical standpoint. *Les Pécheurs de Saint-Jean*, of which the music is strong and sincere, but which is marred by the too great importance given to the text by Henri Cain, which is too often commonplace. The author wished us to hear every syllable, and this is an excellent principle when the poetry of Wagner is concerned or the prose of Maeterlinck. In this work, however, we would have willingly given up a great deal of the dialogue for a single strain from the orchestra. Is it for this reason that M. Albert Carré has appeared to lose his interest in the work and has showed us, contrary to his custom, only some stage decorations, heavy and lacking in perspective? Or does that man of authority take care of a work only when he is the only one to defend it; that is, when it has no musical value and can be saved only by the charming way in which it is put upon the stage? Such is not the case, however, with the *Miarka* of Alexander Georges, the music of which, without being sublime, is very lovely and picturesque, and which has been given an admirable stage-setting. I shall always remember a certain arid road in Champagne with its melancholy telegraph poles standing solitary in the bare gray fields—a picture which was really the work of a master who signed himself Jusseaume. And there was another wonderful vision where gradually there emerged from the shadows a band of Gypsies, who sang and danced, and then imperceptibly disappeared in the darkness. It is necessary to have seen such a performance to realize what French taste is capable of in the way of stage-setting.

It will cause some astonishment that I seem to prefer the lovely *Miarka* to the sumptuous *Aphrodite*, in which Messrs. Carré and Jusseaume have tried to outdo themselves. The fact is that *Aphrodite*, in spite of the scandal suggested by the title, is a piece which is very tiresome, because of its uninteresting intrigue, its badly drawn characters, and especially because of its music, which is heavy and serious, and as far as possible removed from the elegant and wanton grace which we have a right to expect. *Le Juif Polonais*, which is a heavy drama, was much better suited to the talent of M. Camille Erlanger, than this love-making in Alexandrius. The stage setting is too rich and variegated. A prodigal ostentation is felt which oversteps the

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limits of our own good taste and also that of the Hellenic taste. But the dancing of Mlle. Badet, in the scene of the orgy, is so happily inspired by what we know of ancient dancing, and deserves, because of its gracefulness and forceful elegance, to be held up before the opera ballet dancers as a model.

Of the other pieces given this year by the Opera-Comique, I have nothing to say; they are remarkable, neither because of their subject, nor because of the music. They are respectable comic operas, manufactured according to old and modern formulas, capable of exciting interest for a few evenings because of the stage-setting and interpretation, in spite of the waves of oblivion which are all ready to swallow them up. I will mention also, as a mere matter of record only, the *clown* of M. de Camondo, an amateur to whom fortune has given the means of having his pieces played at his own expense, but to whom she has denied any talent or personality whatsoever. His carefully worked-out, but characterless, music has been quite favorably received by the majority of the daily newspapers.

It is clear that this year has as yet given us nothing for the stage which can in any way be compared to the *Pelléas et Mélisande* of 1902. But the concert season has been more prolific and fortunate. The two composers who direct the musical movement have each produced a very important orchestral work. M. d'Indy, the name of clearly defined outlines, flowing melodies, and thorough counterpoint, has been inspired by the sober mountain scenery of his native country; and M. Debussy, whose charming music has the light gracefulness of the movements of the water and the air, has quite naturally written a poem on the sea. The *Jour d'été à la Montagne* (Colonne Concerts) is divided into three parts, Dawn, Day and Evening, which take the place of first movement, andante and finale. The man is always present in the work, and the melodies tell us his feelings of hope, of peaceful joy, or of pious meditation before the spectacles of nature, evoked simply by material details — the song of birds, rustling of leaves, distant rumbling of thunder, all the elementary picturesqueness of the *Symphonie Pastorale*. That is a music frankly spiritual, which gives a soul to man and not to things, and that soul is, besides, strongly imbued with moral principles; it knows how to subject its feelings to the rigorous injunctions of counterpoint, and all its thoughts have a coloring, not only religious, but Catholic and Gregorian, which does not, however, prevent the orchestration from being extremely brilliant, but with a brilliancy which is felt to have been added as an afterthought. Like the old classic, M. d'Indy, finishes his drawing completely before taking up his brushes.

It is the sea alone, without any human spectator to look at it and meditate upon it, that Claude Debussy shows us (Concerts Chevillard) its awakening under the uncertain dawn, the continual rolling and tumbling of its sparkling waves, until it languishes beneath the heat of midday (*De L'Aube à Midi sur la Mer*), then the fantastic joy of the little foaming white-capped waves, chasing each other (*Jeux de Vagues*), and finally, as the wind rises, the angry

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restlessness of the waves mingled with an indescribable tenderness (*Dialogue du Vent et de la Mer*). The coloring here is completely mingled with the drawing; harmony, sonority, and melody have been thought out together so that they cannot be separated. The color and the shape of things is shown us at the very moment that their soul is laid before us. There is not a single detail which is simply picturesque; everything is expressive as well as descriptive, and touches the heart while it enchants the senses. A subtle evoker of sentiment, an unrivaled magician, initiated into the deepest mysteries of the human heart, Claude Debussy lifts the veil by which nature is protected from the gaze of the profane and reveals to us the sacred mysteries of universal life. With him we forget that we are men, our poor and feeble personality dissolves into the limitless space which is filled only by the eternal revery of the sea. Never has pantheism been expressed with more force, more faith, and mystical ardor.

If it were necessary to assign a religion to the *Quintette* of M. Gabriel Fauré (Concerts Pugno-Isaye et Société Nationale), which is the greatest novelty this year in chamber music, I should say that it is a pagan work, but of an orthodox paganism, equally removed from the philosophic doubt of a Socrates and the mysticism of the worship of Orpheus or Dionysus, of which Claude Debussy is the special interpreter. Here are the Panathenaic processions, such as they are shown us by Greek classic art, full of harmonious grace, restrained tenderness, smiling serenity with an indefinable correctness of rhythm which is characteristic of the French mind, but which does not exclude either emotion of a delicate voluptuousness which is always restrained and elegant — such are the distinctive characteristics of the art of Gabriel Fauré, to be found in that *Quintette*, of exquisite purity of outline, brilliantly sonorous, delicate and sustained in its inspiration.

M. Maurice Ravel is a pupil of Gabriel Fauré, but if he has all the refinement of the master he has not his sober and pure taste. Not so affable, smiling, and easy, his music is more fanciful and far-fetched. Ingenious and subtle, devoted to what is curious and rare, it does not fear to break a line in order to have more character, and likes to load itself with picturesque details accumulated with a patient minuteness which reminds one of Chinese art. The five piano pieces entitled *Miroirs* (Société Nationale) are very interesting genre pictures in which the composer shows a very remarkable feeling for sonority. The most pleasing of them are the *Oiseaux Tristes*, full of melancholy badinage and *L'Aubade du Bouffon* (Alborada del Gracioso), an episode at the same time tender and grotesque, like the *Don Quixote* of Cervantes. The only fault of these compositions (published by E. Demets), is to offer some difficulties over which only a pianist as marvelously endowed as Ricardo Vines could triumph without effort.

Les Images by Claude Debussy (Durand publisher), are, on the contrary, at least from a material standpoint, capable of being played; no overloading, no virtuosity, feeling always pure and

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simply expressed, whether he pictures the undefined grace of the *Reflets Dans L'Eau*, or the pious regret of *L'Hommage A Rameau*, or the dizzy whirling of the *Mouvement*. These three pieces were played for the first time by Ricardo Vines, February 6, at a concert devoted especially to the works of Claude Debussy and organized by Mme. Camille Fourrier. I had taken it upon myself to say a few words at the beginning to prepare the audience for the masterpieces which it was going to hear; never have I found listeners more attentive, more sympathetic, and enthusiastic. The concert in which Mlle. Bréval was heard in the *Chansons de Bilitis*, Mme. Camille Fourrier in five other melodies, M. Jean Périer in the *Chansons de France*, M. Vines in the *Pagodes*, *L'Isle Joyeuse* and the *Images*, Delacroix and Petit in the last part of the *Mer*, in a four-hand piano arrangement, was certainly a most triumphant manifestation of the artistic life of the season. After years of hostile misunderstanding, the French public grew enthusiastic over Claude Debussy, as it formerly did over Wagner, and granted him a success, which is a great joy to those who were his friends from the very start.

The musical output of the nation, it is seen, is considerable this year, and I can only mention, for lack of space, *Le Languedoc*, by D. de Séverac, the three *Pièces* for piano by Albert Roussel, both pupils of Vincent d'Indy, the *Mélodies* of Inghelbrecht, a friend of Maurice Ravel, where, by very different means, some interesting characteristics are manifested. I cannot speak until next year of *L'Ariane et Barbe Bleue* by Paul Dukas, and of the *Coeur du Moulin* by D. de Séverac, both finished, and accepted at the Opera-Comique, which promises to give them to us soon. The importation of foreign musical works, on the other hand, has fallen off since last year. Only two important works have passed our boundaries—The *Symphonia Domestica* by Richard Strauss (Colonne Concerts, under the direction of the composer), already well known to the English and American public, but new to us, has gained our respect by its vast proportions, its sincerity of accent, the richness of the orchestral coloring; but that poetry familiar and heroic at the same time, that epic of the fireside, short lyrics of the soup-tureen and swaddling clothes has something which is repugnant to our Latin taste. I say this without bitterness, for it is quite possible that we are wrong, and that we often overlook great and serious beauty. But an unconquerable prejudice makes us demand that the style be appropriate to the subject. The *Chanson de Roland*, put into familiar language, would seem to us an irreverent parody, and a symphony for full orchestra, where, we are informed, that at a certain point of the first *paternal theme*, the aunts say "Ganz der Papa" (quite like Papa), and in the *maternal theme*, the uncles say "Ganz die Mama" (quite like Mamma), makes us smile with more irony than emotion.

The *Rêve de Gerontius*, by Edward Elgar, which has been presented to us by the Société des Grandes Auditions Musicales (Trocadéro, under the direction of M. Chevillard), contains nothing on the contrary which would shock

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the severest taste. The music is very good and correct, but it is to be regretted that it contains so little variety and character; it is a sort of perpetual hymn in which the hopes and fears of the soul at death, the wailing of the damned, the rejoicings of the elect, the reassuring words of the guardian angel, are expressed in language full of emotion and sweetness, but at the same time monotonous. The impression it gives us is that of a rather long sermon on a fine Sunday afternoon, and, besides, the influence of Mendelssohn, so much admired in England, predominates a little too much for our taste. I much prefer the two *Rhapsodies* by Charles Martin. Loeffler for piano, hautbois, and alto (Société des Instruments à Vent), whose ingeniously gloomy coloring harmonizes very well with the poetry of Rollinat. Such pieces as this make us want to know more of that young American school of musicians about which we learned from the Calendar of last year, and which appears to us to be bolder and more original than the English school.

¶Russia has sent us this year only one orchestra leader, M. Safonof, director of the Moscow conservatory (Concerts Chevillard), and his program on which appeared some music of Tschaikowsky and some bad music of Glazounof, showed us that in Russia, as elsewhere, the persons in authority had a marked predilection for mediocre and commonplace works. As to Spain, its spirit is recognized in three pieces for piano by Albeniz, entitled *Iberia* (Societé Nationale—Edition Mutuelle). The composer, a disciple of Vincent d'Indy, has remained, nevertheless, profoundly Spanish, and in spite of the counterpoint and Gregorian manner by which that school is characterized; in spite of that sad gravity of his *Evocation*, the furious movement of the *Port*, or the strong decision of the *Fête Dieu à Séville*, has indeed all the characteristics of that ardent and severe race which has given to all the arts such vigorous masterpieces.

Virtuosos have abounded this year, as well as in others, but I do not think it necessary to enumerate their names, and the difficult exercises to which they have devoted themselves and the ovations which they have received. One would have a good deal of time to throw away if one were to interest oneself retrospectively in the exploits of Monsieur X, executioner, rather than executer of a certain study by Chopin which he has ornamented with double notes, or of Monsieur Y, prince of colophany in the *Clochette* of Paganini, or the *Trille du Diable*, and similar acrobatic feats. Besides, the virtuoso who is nothing but a virtuoso is gradually losing prestige with us. What we need are new and interesting works, ancient or modern, interpreted by real artists. The series of concerts in which, this year as well as last, Mlle. Selva revived the works of Bach, the three romanticist concerts devoted, by Albert Cortot, to Chopin, Schumann, and Liszt, and the concert of ancient music (17th and 18th century) of Mme. Landowska, interest us more than a concert by Weingartner, when he conducts, as was the case this year, the *Pastorale* of Beethoven or the *Symphonie Fantastique* by Berlioz, which we hear four or five times each winter. There is, in this respect,

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a real improvement in public taste, due partly to the influence of the *Schola Cantorum*, which declared, ten years ago, war to the knife against virtuosity, and partly to the influence of learned men, historians and critics, who have consecrated themselves to the restoration of ancient works and of which the center of activity is the *Ecole des Hautes Etudes Sociales*, in its musical section, under the direction of M. Romain Rolland. One of them, M. Henry Expert, has had the joy of seeing his *Maitres Musiciens de la Renaissance Française*, profound and ingenious musician, closely related to our modern masters, such as D'Indy or Debussy, on the repertory of the *Conservatoire*. This is a sign of the times, and one cannot imagine such a thing happening under one of the directors who proceded Monsieur Gabriel Fauré.

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HORATIO PARKER

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Biographical Notes and Sketches, with Portraits

HORATIO WILLIAM PARKER

HORATIO WILLIAM PARKER was born in Auburndale, Massachusetts, September 15, 1863. He began his musical studies in Boston, receiving instruction in theory from Stephen J. Emery, in pianoforte from J. Orth, and in composition from George W. Chadwick. Afterwards, his studies were continued in Munich under Rheinberger (organ and composition), and L. Abel (conducting). In Munich Mr. Parker brought out a cantata, *King Trojan* (1885).

Returning to America in 1886 Mr. Parker became organist and professor of music at the Cathedral Schools, Garden City, L. I. The following year he was organist and choirmaster at St. Andrew's, Harlem; in 1888 he held the same positions in the Church of the Holy Trinity, New York City. In 1894 Mr. Parker was called to the chair of music at Yale University. Besides teaching and composing, he has found time to organize and conduct a symphony orchestra in New Haven, where successful concerts are given each season and at prices within the reach of all.

Works produced in Munich are: Cantata, *King Trojan; Psalm* 23, for female chorus, organ, and harp; *Romance*, for female chorus and orchestra; *Symphony in C; Concert Overture* in E flat, and *Regulus*, an heroic overture. Among the best known of Horatio Parker's later works may be mentioned *Der Normanenzug*, for female chorus and orchestra (1889); cantata, *The Holy Child;* motet, *Adstant angelorum chori*, op. 21; *The Kobold* for chorus and orchestra, (1891); op. 26. *Harold Harfagar*, for chorus and orchestra; op. 29, *Overture* to Count Robert of Paris; op. 30, oratorio, *Hora novissima* (1893). This work was performed at Worcester (Mass.) in 1897, and at the "Festival of the Three Choirs," Worcester, England, September 14, 1899, where it was conducted by the composer. Besides the above there are choruses for female voices; anthems; many songs, sacred and secular; pianoforte pieces; four sets of organ pieces (op. 17, 20, 28, 36), each comprising four numbers; a collection for organ of thirty arrangements and transcriptions of master works; also op. 31, prize cantata, *Dream King* (1893); *Commencement Ode*, Yale University, for male voices (1895); op. 43, oratorio, *St. Christopher* (1896); op. 45, prize composition for chorus a cappella (1898); and op. 46, *A Northern Ballad*, for orchestra (1899).

ELEANOR EVEREST FREER

THE serious musician, the singer in particular, who would give some representation on his recital programs to American composers, can scarcely afford to omit some work of the writer of *The Vagabond Song, The Ideal,* or *Apparitions.* Mrs. Freer, composer of the songs referred to, has arrived

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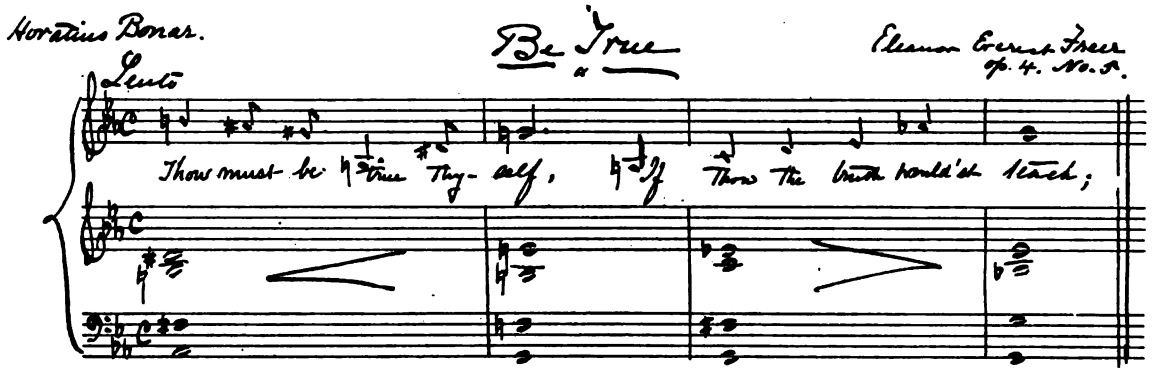
—modern of the moderns and sound in her methods — a song-writer of manifest genius. Mrs. Freer has been quoted as saying: "Our best musicians too often use foreign languages, whereas our best music can just as well be set to the best English." True to this dictum, the composer has made appropriate music for the songs of Browning, Austin Dobson, William Watson, Alice Meynell, and settings for English madrigals of quaint beauty. Suckling's *Constant Lover* has also

been done into music with captivating grace and happy phrase.

But one need not be surprised that Mrs. Freer has set her mark of attainment high. The privileges of great masters and opportunities for constant study have ever attended her efforts. First in Philadelphia, where she was born, as Eleanor Everest, her father, Cornelius Everest, was her first master. Then came years of artistic environment in Paris, studies as a pupil of Mathilde Marchesi, at that time coming in contact with the great men of Europe. Some programs in which Miss Everest took part are interesting souvenirs: One at the Ecole Marchesi, in presence of Giuseppe Verdi, when a duet was sung by Mlles. Stewart and Everest; another at the Salle Pleyel, in presence of the Abbé Liszt, when Mlle. Everest sang Liszt's *Du bist wie eine Blume* and *Es muss ein wunderbares sein;* another at the Ecole Marchesi, when Mlle. Everest sang three of Godard's songs, accompanied by the composer, and a duet with Mlle. Stewart, *Lakmé*, by Delibes, again accompanied by the composer. Still another souvenir treasured by Mrs. Freer is the program of a Liszt recital, given at the home of Madame de Munkacsy, in Paris, at which Liszt played his own compositions for piano and accompanied Miss Everest while she sang several of his songs.

On the death of her father Miss Everest returned from Paris to Philadelphia and took his place as teacher, for four years, two winters of this period being spent as Marchesi representative at the National Conservatory (Jeannette Thurber's) in New York City. After her marriage to Archibald Freer in 1891, residence abroad was again taken up, this time in Leipsic, where she remained seven years. Returning again from Europe in 1898, Mrs. Freer went to Chicago, her husband's home,

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Eleanor Everett Freer

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Edgar Stillman-Kelley

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where she has since pursued her studies under the distinguished theorist, Bernhard Ziehn.

Mrs. Freer's work has ultimately settled into the writing of a song-literature to English classic verse, and it may indeed be expected that the composer will accomplish her ideal. She selects appropriate verse and writes for it appropriate music. Her accompaniments grace the text and are inextricably bound up with it. The four songs of op. 9 and the four quartets of op. 8 are expressions of the serious musician, giving ample evidence of creative as well as musical genius.

In the midst of the battle of opinions regarding American music and its future expression, Mrs. Freer quietly pursues her course, diligently seeking the path of true art, sacrificing much by the way, employing methods universally held to be correct, observing the laws of her art, which must, after all, be observed by every true artist, be he painter, sculptor, or musician, German, French, or American. In our opinion, if American composers who have the power within them sufficient for the creation of an art-work, would correctly record their inspiration, then would they be recognized as makers of art, as well in New York as in Berlin, in London, as in Paris. We know our Goethe, the Germans know their Shakspeare, the French are learning their Wagner, so shall all know the American Brahms when he arrives. He will not need any *local color!*

We think, therefore, Mrs. Freer has chosen the right way—study and work, local color aside; and when Americans as a nation study music as they now study commerce, then shall their expression in music be national and its recognition universal.

HENRI VAN DEN BERG.

EDGAR STILLMAN KELLEY

EDGAR STILLMAN KELLEY, born in Wisconsin, April 14th, 1857, is a composer of marked individuality and thoughtfulness of style, and whose logic and clarity of technique and form lift him above the musical vagueness of the time. In 1874 Mr. Kelley went to Chicago, where he studied harmony and counterpoint with Clarence Eddy, and piano with Ledochowski. Two years later he went to Stuttgart, Germany, Seiffritz being his teacher in composition and orchestration. He returned to America in 1880, where he was for some time prominent in San Francisco as a teacher and critic. There he composed the incidental music for Macbeth, which, once heard in connection with the play, will not be forgotten. Mr. Kelley is the composer of a comic opera, Puritania, which scored a pronounced success, one hundred performances being given in Boston. Of more definite value for musical art are two orchestral works, the Gulliver Symphony, and the Aladdin Suite. The latter is based upon Chinese motives, of which Mr. Kelley made an intimate

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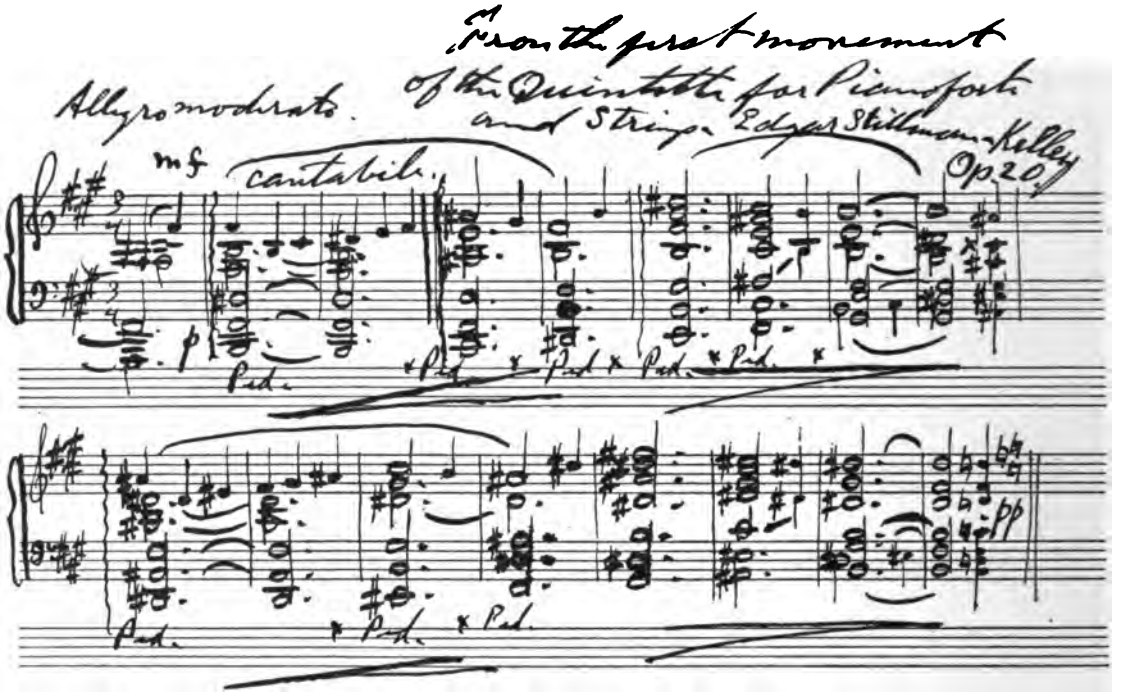
study while in San Francisco. His well-known song, "The Lady Picking Mulberries," is also a study in Chinese motives.

Mr. Kelley subsequently moved to New York, where he completed a quintet for piano and strings. At present he is living in Berlin, Germany, where his time is divided between teaching and composing, and where he has gained a hearing of some of his more important works.

In his musical expression, Mr. Kelley is strongly imaginative and highly controlled. His work is entirely devoid of the purposeless movements of blind emotions common to modern music, while being intense in thought. His passion is a passion for beauty and symmetry, rather than an emotional force, though a great height of lyrical fervor is reached in his imaginative and powerful song "Israfel," on the poem by Edgar Allen Poe. On the "wide waste field of possibility" which modern harmonic science affords the composer, Mr. Kelley would erect a purposeful and well-defined musical structure, free from vagueness of design, where others seek this end by a reversion to classic formalism. Mr. Kelley seeks it in restricted and controlled use of modern possibilities and discoveries in harmony and melody, and seeks it, let it be said, with signal success. Thoughts of true worth, together with self-imposed limitation in their employment, give assurance of power, and such is the artistic power of Mr. Kelley's work.

ARTHUR FARWELL.

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From a Painting by Irving R. Wiles

HARVEY WORTHINGTON LOOMIS

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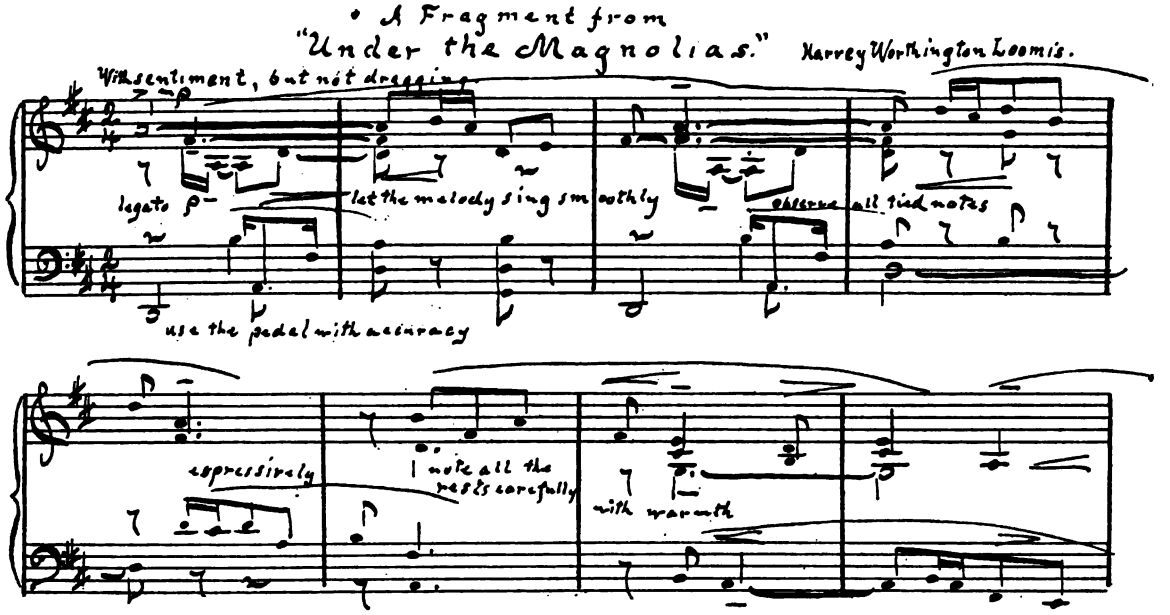
HARVEY WORTHINGTON LOOMIS

AN earnest worker in the cause of raising the standard of music taught in our schools, Mr. Loomis, was selected by the publishers as principal editor of the New Educational Music Course, now generally used in the public schools of America. Composer of many songs, pianoforte pieces, and works suited to the little folk, Mr. Loomis has also written much music of an exotic character, and has devoted considerable time to writing accompaniments for folk-tunes of various countries, attempting to fix firmly about them an appropriate local color.

Harvey Worthington Loomis was born in Brooklyn, New York, in 1865, and pursued his musical studies under the direction of Dr. Antonin Dvorak, and now, with his former master, he has become an ardent supporter of American street-music as the real American music. There is so much said by the critics at this time, on this very subject, that a composer's opinion is certainly apropos. Mr. Loomis is here quoted verbatim:

"Although there has been much discussion lately (learned and otherwise) about the music of America — whether it exists or not and if it does, is it music? etc., etc., the whole point of the argument has always been ignored, the point which would settle the question once and for all.

"One man tells us that the negro is the only one who has supplied any American music; his opponent affirms, quite as erroneously, that the negro's tunes are African—forgetting that our negro is no more an African than we are Englishmen. Others point with just pride to Kelley, MacDowell, Chadwick and similar distinguished composers, and assert that their music is American. Not one of these musicians,

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however, would subscribe to the claim. There is a clique of younger composers over here, who experiment in the cacophony of modern France in a frantic endeavor to strike a new idiom, and certain of the combatants in the field insist that these aspirants have achieved the only American music. Then there is the stubborn one, who denies the possibility of a national musical art.

"In all the different views upon the subject, there is not one which is directed toward the largest object on the horizon, the actual American music, the music with which this country vibrates from sea to sea. Every one hums it, every piano-organ grinds it out, every theatre and every home echoes with it, *our folk-music.* Street-music is folk-music; that fact we must always bear in mind.

"The accent of a people is inevitably uttered in its folk-tunes, and it is well known that the great composers of all countries have expressed themselves in a strong racial accent.

"Of all the characteristic inventions of this country, nothing has been evolved that is so absolutely American as our street music; the tunes that are born every day in obscurity. We forget who composed them, if we ever knew, but we could always place them geographically, as we could never do with an overture or a symphony by an American.

"However, these latter mentioned compositions may always be found somewhere on the map of Europe, and by consulting musical history, we would even be able to fix the period to which they belong; they are never contemporaneous.

"One of the most vital characteristics of the United States folk-music, is its *now*ness.

"Stop for a moment and think how various are the qualities that enter into the make-up of our popular music. Its melody is spontaneous, bright, idiomatic, individual---its harmony is positively new and suggestive, though crude, but best of all, its marvelous rhythm, its unique 'ragtime' is what makes it stand out as the most interesting folk-music in the world. Here are rhythms that would have caused Brahms to hold his breath with astonishment and delight. Dvorak had already awarded the palm to American street music—he particularly differentiated it from the narrower classification of old slave tunes and the melodies of Foster. And 'ragtime' had not been evolved when Dvorak was over here. What a symphony he would write were he alive to hear the music of Sixth Avenue to-day!

"It is 'the stone that the builders rejected,' but it will become 'the head of the corner.' While our distinguished musicians have had their eyes on Europe, the humbler folk, who would not know a symphony from a clinic, stayed at home and sang. Their song was crude, untutored, often vulgar, but it struck no uncertain note—it was American. It had the most important quality, its own identity. There is not an American in a thousand who would fail to recognize one of his country's street tunes anywhere in the world, but he has always been instructed that folk-music is impossible in the United States, and he is therefore slow to apprehend the significance of his impression.

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"The composer with the far-away European gaze, brings us a more or less resonant echo of what the masters said much better many years before. Is it any wonder that the public refuses to attend concerts of so-called American music? They crave, sub-consciously, a native expression. The public is more alive to this necessity than the composer has been.

"The time is ripe for some young American burning with the spirit of his fatherland, to express the musical message of this nation. When Whitman said, 'I hear America singing,' he was not referring to our studies in Europeanism The composer who hears this country singing, will take up the strain and elaborate upon it, and present the world with a new musical art which will be developed on this soil, *from* this soil. He will breathe the spirit of his people. He will love America, he will study America, *in* America, he will address America, and Americans will listen, for his music will be American."

ALEXANDER VON FIELITZ

ALEXANDER VON FIELITZ is pre-eminently a Lieder composer, and some of the most exquisite gems of modern song-literature have come from his pen. His published works have passed the opus number 80, including two operas, and many of these have long been recognized as art works of great beauty, never failing to make their appeal to the musician of intelligence and refined taste.

The Preludes, op. 61, are among his best piano compositions. This opus has the characteristic von Fielitz color to a marked degree, each prelude expressing a highly-refined mood through the medium of a perfect musical form. The ideas are original and interesting, and their development flows along naturally and without one superfluous note. These preludes are worthy the attention of all music lovers. And where is to be found a daintier miniature than the Ecloque? Op. 49 No. 1!

¶At present the composer is at work on a cantata, The Maid and the God, which will be finished before autumn, and, if his hopes reach a consummation, will have been brought out in Chicago ere this paper is published. He was kind enough to play many excerpts from this work for me, and I believe, with the exception of his latest cycle for soprano, it is the greatest thing he has done. The cycle just referred to is called the Lily Maid, and was but recently published It is very finely conceived and worked out, thoroughly modern, melodious and of rich harmonic texture.

The lovely Eliland cycle must not be forgotten, because of its intrinsic merit and because it first brought universal recognition of the great talent of its composer. Perhaps, on account of circumstances and association, this, to von Fielitz, is the dearest of all his children. By way of encouragement, let me say to young composers that this

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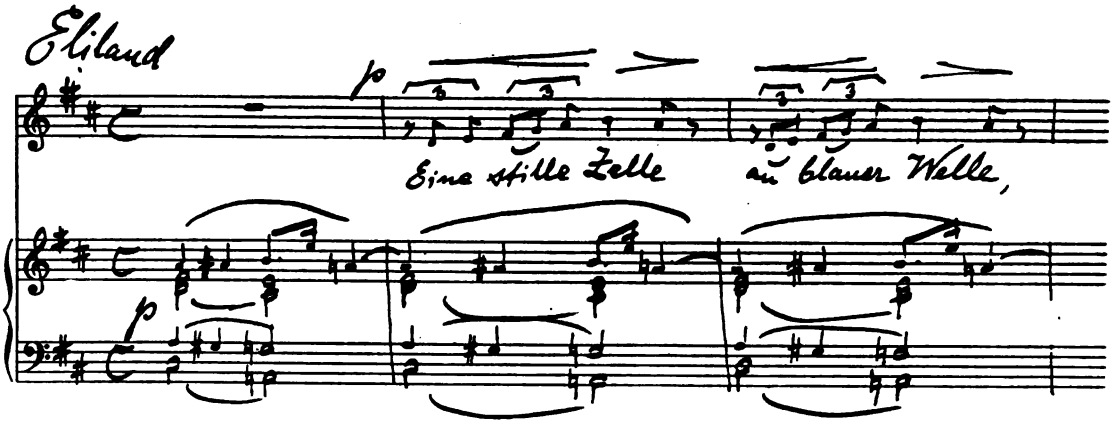
cycle was sent to ten different publishers and returned before its final acceptance by Breitkopf and Härtel. It is also interesting to know that this poem of Eliland has had eleven other musical settings by composers of recognized abilities, and that a special concert was arranged in Berlin where the twelve settings were given before a committee of leading musicians, the score of Von Fielitz being unanimously awarded the prize.

Von Fielitz makes no secret of being a great admirer of the creator of the music-drama, and his knowledge of the Wagner scores, from "The Fairies" to "Parsifal," seems to be complete. Beethoven, Weber, Wagner, Schumann, Hugo Wolf — these are the names most on his lips. And while he is enthusiastic in his opinion of these geniuses, he praises with just as great fervor many other masters — the neglected Jensen for instance, and Stephen Heller. He is also an admirer of the modern Russian school. However, his own works partake of the modern German; but he is not an extremist, and nothing can be found in any of his best compositions to jar on one of the most discriminating artistic taste or musical sensitiveness.

¶Von Fielitz considers America the most promising of all fields for young conductors, and he himself will be engaged in this line of activity to a great extent in the future.

This is another foreign artist who has found America congenial, and has given at least part of his allegiance to the United States, and we should consider ourselves fortunate that such a sterling man and artist has taken up his abode among us.

A LIST SELECTED BY VON FIELITZ OF HIS FAVORITE COMPOSITIONS

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His latest cycle—"The Lily Maid."

GEORGE M. BRUSH.

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GABRIEL FAURÉ

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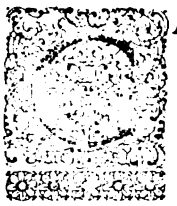
GABRIEL FAURÉ



GABRIEL FAURÉ occupies an exceptional position among French musicians. He has never written any dramatic work; in the *Pelléas et Mélisande* of Maeterlinck, the *Caligula* of Alexander Dumas, the *Shylock* of Shakspeare, he has composed the music for the interludes between the different acts only; and about the same thing is true in regard to the *Prométhée* of Jean Lorrain and Ferdinand Hérold, where the gods alone sing while the other characters of the drama merely speak their parts. The musical drama, properly so called, that is to say, the drama entirely musical, is not found in the works of Gabriel Fauré. Until recently, however, it was believed that the only way for a composer to become known to the public was to produce a work which should be performed at the Opera or the Opera-Comique. The whole educational system of the Conservatory was directed toward the theatre, and, in fact, *Samson et Dalila* or *Pelléas et Mélisande* have done more to make *Saint-Saëns*, or Debussy, famous than the *Symphonie* with organ or the *Nocturnes*. Before all a lyric composer, Gabriel Fauré had too much respect for himself to impose the least constraint upon his inspiration. He has not forced it to present passions which were foreign to his nature; nevertheless, he now knows what fame is without having undergone the test of having produced a drama for the stage. He has not written a great symphony, either; the *Suite d'orchestre* has sufficed for that sort of composition. Resolutely, and with a clear consciousness of his talent and the shrewd obstinacy of a far-seeing Gascon, he has thought it best to be known as the musician of the inmost feelings and emotions of the heart. He is the only representative in France of the race to which Schumann and Schubert belonged, with this difference, that he has not even tried to compose a symphony in which, however, he would have certainly succeeded better than the two masters of the German *lied*.

How different he is from both of them, is easily seen by merely reading over his works—the passionate force of Schubert will not be found there, nor the feverish ardor of Schumann, but feelings much more measured in their expression, although not less profound, a melody of more plastic purity, the most delicate of harmonies, pervaded throughout by an indefinable langor. It is felt that the musician who composed these melodies must have been born in a land of sunshine, and of landscapes of harmonious outlines. And such is the case, for it was at Pamiers, a little town of the Pyrenees, that Monsieur Fauré first saw the light, May 13, 1845, and it was there that his childhood was passed. His later youth was spent in a town quite near Foix, where his father had been appointed director of the normal school of the department of Ariège; for this artist, so refined and aristocratic, comes from a university family. His first musical studies were at home, that is to say, he learned to sing in the choir, with the young instructors. But

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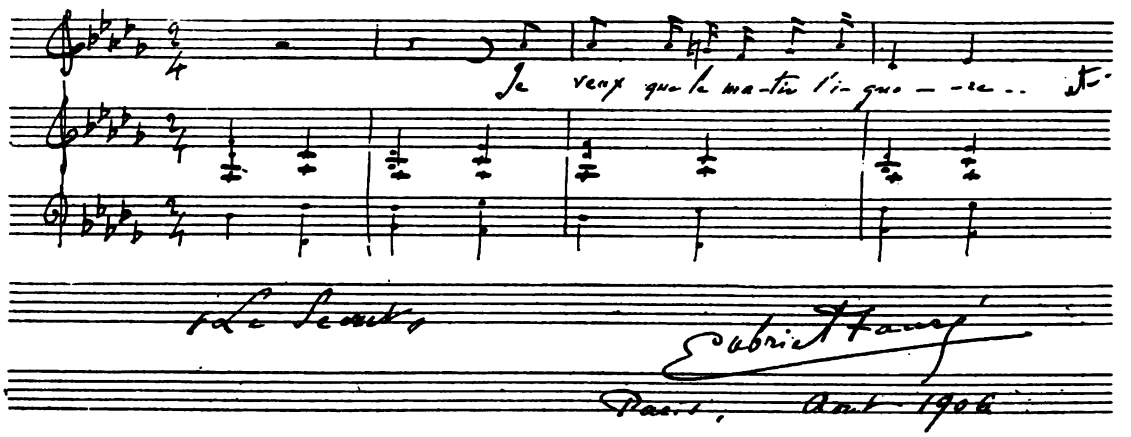
his talent was soon noticed, and in 1864 he was sent to Paris to study at the school founded by Niedermeyer for the purpose of giving instruction in religious music. This school, entirely independent of the Conservatory, has for its specialty to educate organists and choir-masters. When he left this school, the young musician was appointed organist at Rennes. From there he went to Paris in 1870, where he has remained since as organist at Notre-Dame de Clignancourt, Saint Honoré d'Eylau, Saint Sulpice and the Madeleine. He has spent, like J. S. Bach and César Franck, a good part of his life, and especially his work of that kind in his *Requiem* for solos, choirs, orchestra and organ, given for the first time in 1902 at the Conservatory concerts. Religion appears there only in its gentlest and most indulgent form. Terror is absent, and where Berlioz thought it his duty to sound all the trumpets of the last judgment, Fauré speaks to us only of repose, of peaceful, harmonious sleep, and of an awakening in enchanted gardens. (*In paradisum deducant te angeli.*) It is the music of Elysian fields, the tender gravity and soft sadness of which remind me more of the Athenian tombs than of the edifying sculptures of the portals of our churches.

Sundays, before the double or triple keyboard of that musical instrument which is best of all adapted to religious music. But, in spite of the fact of his being an organist, he has never been a recluse, and he has never refused invitations to drawing-rooms, where his refined and proud features, his languid, skeptical smile and exquisite courtesy, have made him much sought after. He has always showed more of a liking for profane than for religious music. His most important

For here is a Paradise without a hell, where the soul is admitted without being judged by right of innocence or by right of beauty, it is hard to decide which, or rather it is because of a beauty so pure that it signifies innocence. And this conception of Paradise is not so far removed as one might believe from orthodox catholicism; certainly it is more catholic than protestant since it is somewhat pagan in its character.

In his very first works, Fauré asserted

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his pagan sentiments in romances like *Lydia* and in his cantata, *La Naissance de Vénus*, recently performed again at the *Schola Cantorum*, where one can imagine he feels the bright smile of the young goddess who has just awakened. This paganism is fundamental in all of the works of the master but it is a French paganism, sober, restrained, adorned with delicate ornaments and veiled with a slight melancholy; the paganism of Ronsard or of Jean Goujon or some other masters of our Renaissance. By his amiable and cultivated mind, his forceful and yet refined style, Fauré belongs to the Renaissance, that is, to the time when our art was most charming and attractive. But it goes without saying that his music is in no way archaic, and that it employs, with inimitable ingenuity, all the resources of modern harmony. The harmonies of Gabriel Fauré are unique, delicate and subtle, with infinite variety, yet very logical and clear; his harmonies never overburden the tonal equilibrum. Saint-Saëns alone, among modern composers, possesses such skill, but he has not such light emotional grace.

Fauré is, above all, a master in the art of composing the romances, or as it is now called, the French *lied*. In the first place, he has made an excellent choice of poems, while others, even the greatest composers, too frequently set to music commonplace or stupidly pretentious words; he confines himself, like a true literary connoisseur, to real poets like Victor Hugo, Théophile Gautier, Leconte de Lisle, Baudelaire, Sully Prudhomme and Verlaine. It is the latter, especially, who has inspired him by his verses filled with tender, and yet constrained emotion and of somewhat uncertain form, which seems to demand to be completed by music. *La Bonne Chanson*, a series of melodies based upon the well-known poem or rather poems of Verlaine, is the French equivalent of Schumann's *Dichterliebe*, a music full of expression, very exactly adapted to the sense of the words and yet very exact in form and full of melody, a harmony full of variety and color, but never so rich as to dominate the voice—such are the qualities which have assured to the romances of Fauré immediate success as well as enduring glory. They are found, also, in his piano music, although here the inspiration is less sustained, in his different orchestral *suites* and especially in his chamber music, which include only real masterpieces, the *Sonate* for piano and violin, the *Elégie* for piano and violoncello, the two *Quartettes* for stringed instruments and the *Quintette* for piano and stringed instruments, which we have heard this very year. The Société Nationale terminated its season by a concert devoted to the works of Fauré. The program comprised works of very different periods, but the earlier works did not contrast unfavorably with the the later ones or the later works with the earlier ones. Better than ever by bringing them together could one appreciate that unity of style of a music which was always sure of itself, and which did not let itself be turned aside by Wagner or César Franck from the road which it was making for itself with smiling, tranquil assurance. A concert for which his works furnish

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the entire program is a severe test for a composer. Fauré came out of it, not only victorious, but triumphant and younger than ever.

Since 1896, Fauré has had charge of a class in composition at the Conservatory. In 1905 an intelligent and liberal minister called him to take part in the direction of that institution, although he was never a pupil of it. It afforded great joy to musicians to see at last a real artist having authority in musical instruction. It was only feared that the more agreeable work of composing would render him somewhat indifferent to his new duties. Such has not been the case; with as much courtesy as tenacity, the new director has managed to carry out his ideas and let fresh air into that old institution. He has already effected an improvement in the choice of subjects for competition and changed the make-up of the judges by inviting the most prominent young artists to be of their number. So this year we see among the judges of counterpoint his pupil, Maurice Ravel, to whom the institute, last year, refused the right to compete for the *Prix de Rome*. As director of the conservatory he shows the same independence, the same forceful, but at the same time peaceable, boldness which characterises his music. He counts as one of our greatest benefactors to the art of music.

LOUIS LALOY.

Bibliography

La Jeunesse d'un romantique: Hector Berlioz (1803-1831). By Adolphe Boschot, Plon, Paris.

THIS first volume of a vast biography of the celebrated musician is as remarkable on account of the conscientiousness of the work as the attractiveness of the story. At the same time historian and novelist, M. Boschot has aimed, first of all, to reconstitute as exactly as possible and almost day by day, the life of Berlioz. A difficult task, not because of lack of documents, but rather of their abundance and their contradictoriness. Berlioz has written a great deal about himself, but a fiery imagination, united to an unerring understanding of what was his own interests has led him to alter, omit, or invent a great many details, according as they would be helpful or hurtful to his reputation with posterity. For the great romanticist was at the same time a shrewd Dauphinois, very skillful in creating his own legend. It is this legend which M. Boschot aims to destroy, supporting his statements by evidence, whereas preceding biographers had based their works upon Berlioz' own story. But not content with overthrowing the old image of Berlioz persecuted, he depicts for us, with great psychological insight, the complex soul of the real Berlioz; and in this respect his book is full of interest, not only for musicians, but for all those who are interested in human nature.

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Les Maitres Musiciens de la Renaissance Française, 20° et 21° fasicules: *Pseaumes en vers mezurés de Claude Le Jeune.* Published by Henry Expert. Le Duc et E. Demets, Paris.

THESE editions, due to the patient labor of a learned artist, revive a whole period of our music, of which the memory was lost — a period which was, however, one of those most fertile in masterpieces. They were great masters, those musicians of the French Renaissance —Jeanequin, Claudin, Roland de Cassus, Costeley, Le Jeune; equal in ingenuity and refinement to our most subtle modern composers, they use with wonderful dexterity polyphonic writing, and become in turn graceful and tender or mischievous and gallant in their profane songs, grave and meditative in their religious compositions, bold and picturesque in the great descriptive symphonies like those of Jeanequin (*La Chasse, La Guerre*, etc.). These works, which were inaccessible to amateurs on account of the difficulty of notation, can be read to-day by all amateurs and performed by any musical society. After having heard them performed a number of times in Paris we are convinced that they have lost nothing of their charm or their power; these works are constructed like the buildings of the middle ages, uniting the vigor and boldness of those times to the harmony and reserve which characterize antiquity. To this combination is due the perfection and savor of these works. The last published installments are devoted to the music which employed the measures of antiquity, one of the most curious manifestations of the taste of the Renaissance; rhythms of Greek and Latin lyric poetry which are taken as models by the poet and musician.

The result is a music unique in its way, lively, free and yet well cadenced, at the same time full of charming surprises. Very richly published, with numerous fac-similes of the originals, very well printed, these handsome volumes ought to find a place in the libraries of all amateurs. Some extracts have been published at a moderate price, for the use of amateurs and choral societies having moderate means at their disposal.

Palestrina by Michel Brenet. Alcan, Paris.

THIS little book is the first to appear of a collection of historical and aesthetic studies which the publisher Alcan has just undertaken under the title *Les Maîtres de la Musique.* Very clearly arranged, very agreeable to read, it initiates us in four chapters into the state of music before Palestrina, his life, the fate of his works after his death and the character of that work. In the course of his work he disposes of many legends, about which scholars had long had the correct opinion, but which still obtained credence in the minds of the public. Palestrina was the last product of a long evolution, and not, as Victor Hugo asserts in his celebrated lines, the creator of music. It is not true, either, that music written for several voices came near being proscribed by the Council of Trent, and was saved only by his intervention, nor is it necessary to believe the sentimental ac-

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count of his life given by his first biographer, the Abbé Bairi in regard to the poverty of Palestrina, who, like all the artists of his times, was on the lookout to procure patrons and had need to appeal to their pity by his woeful tales. As to his work, he preserved the golden mean between Flemish science, and the Italian taste for simplicity and clearness. Palestrina invented nothing — "his role lies less in creating than in pushing to its extreme limit a style which it will be necessary to abandon after him; none in the future will be able to surpass him in it."

BOOKS RECEIVED

Die Physiologischen Fehler und die Umgestaltung der Klaviertechnik, von Dr. F. A. Steinhausen. Breitkopf and Härtel, Leipsig, 1905. 145 pp.

AN exhaustive study, showing by physiological laws, the errors in methods advocated by various authors for the development of piano technic. The writer discusses every phase of the subject in a scientific manner. We know of no more complete or thorough work (or one which has been more needed) than this treatise by Dr. Steinhausen, and commend it to every piano teacher or artist. We hope that the publishers will see the need of a translation into English of this excellent work.

Jean Sibelius, a Finnish composer, by Rosa Newmarch. Breitkopf and Härtel, Leipsig and New York, 1906. 24 pp. with portrait.

THE reprint of a paper read at a soirée of the Concert Goer's Club, in London, in which the author analyzes, with deep appreciation, the compositions of Sibelius, and shows to what extent they have been influenced by the folk-lore of his native land.

An account is also given of the *Kalevala*, "the Walhalla of Scandinavian mythology," and of the *Kanteletar*— the collection of lyrics which followed the *Kalevala*, and a brief résumé of the development of music in Finland. ¶The author prophecies great things in the future for this modern romantic tone-poet. She holds that his symphonic poem *Finlandia* will soon become as popular an item in our programs as the *Peer Gynt* suites. She does not, however, believe with many that Sibelius it to be the Wagner of his race, but rather that he appears destined "to continue the great line of symphonists in which Brahms and Tchaikovsky were his immediate predecessors."

An unpretentious little paper, but one which is well worth reading. Bound in paper, with portrait of the composer.

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Recent Musical Publications

Dukas, Paul. "Villanelle," pour cor et orchestre, Paris, Durand et fils.

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Senaillé, Jean-Baptiste (1687-1730). "Sonates," pour violon et clavecin. Revision par Vincent d'Indy. Paris, Durand et fils.

D'Indy, Vincent. "Prélude" du 3e acte de *Fervaal*. Transcription à 2 pianos, par G. Choisnel. Paris, Durand et fils.

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Gröndahl, Agathe-Backer. "The Child's Spring Day," 8 songs for sop. with piano acc. op. 42. Christiania, Brodrene Hals. "Summer," 8 songs for Sop. with piano acc. op. 50. Christania, Brodrene Hals.

Gröndahl, Agathe-Backer. Five Songs for sop. and mezzo sop. with piano acc. op. 46. Christiania, Carl Warmuth.

"Sechs Deutsche Liebeslieder" for mezzo sop. or baritone with piano acc. op. 60. Christiania, Carl Warmuth.

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Kroeger, E. R. Three Mythological Scenes, op. 46. Sixteen variations on an elegiac theme, op. 54, for piano. Leipsig and New York, Breitkopf and Härtel.

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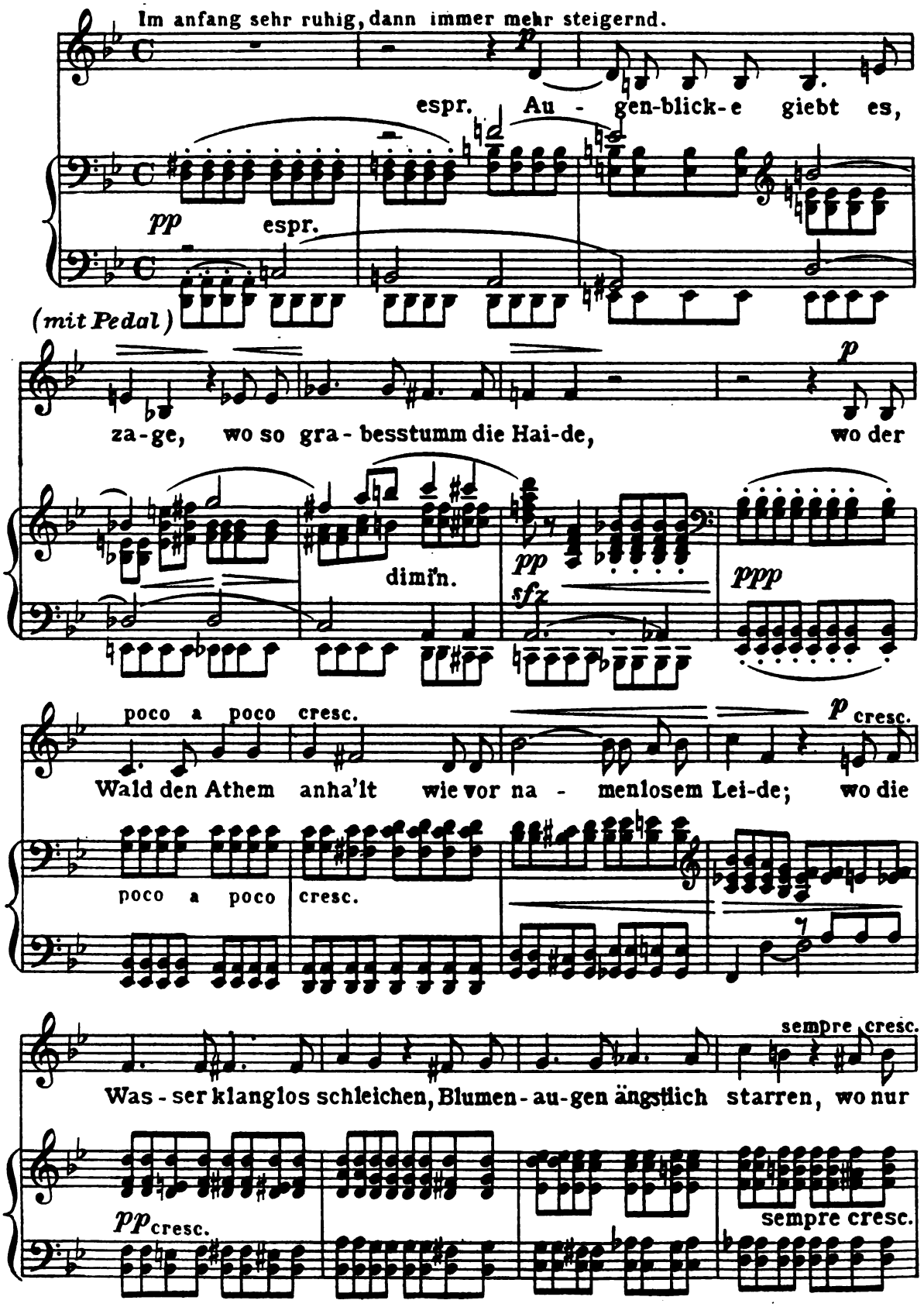
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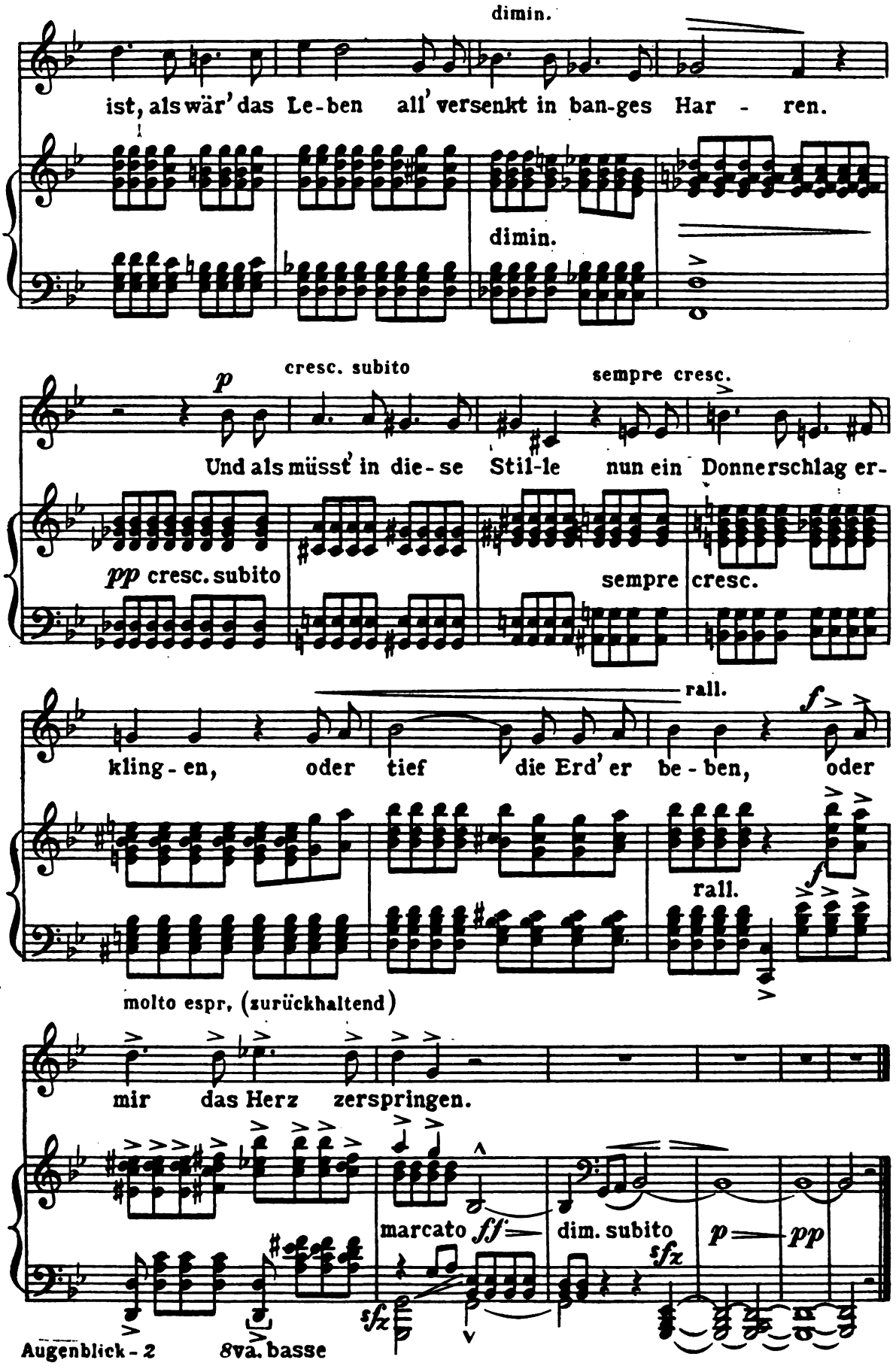
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January

1908	ANNIVERSARIES
W. 1	A. van Rooy (singer) b. 1870, Rotterdam
T. 2	First performance *Flying Dutchman* (Wagner) 1843, Dresden
F. 3	M. Hauptmann (composer) d. 1868, Leipzig
S. 4	G. B. Pergolese (composer) d. 1710, Jesi
S. 5	Frederick S. Converse (composer) b. 1871, Newton, Massachusetts
M. 6	C. A. Cui (composer) b. 1835, Wilna
T. 7	S. Thalberg (pianist) b. 1812, Geneva
W. 8	Hans von Bülow (pianist, conductor) b. 1830, Dresden
T. 9	John Knowles Paine (composer) b. 1839, Portland, Maine
F. 10	J. R. Zumsteeg, b. 1760, Sachsenflur
S. 11	Christian Sinding (composer) b. 1856, Kongberg
S. 12	A. Jensen (composer) b. 1837, Königsberg
M. 13	H. K. J. Hofmann (composer) b. 1842, Berlin
T. 14	Jean de Reszké (singer) b. 1852, Warsaw
W. 15	Bertram Shapleigh (composer) b. 1871, Boston, Massachusetts
T. 16	Leo Delibes (composer) d. 1891, Paris
F. 17	First performance *Troubadour* (Verdi) 1853, Rome
S. 18	A. E. Chabrier (composer) b. 1841, Ambert
S. 19	H. Sachs (singer) d. 1576, Nüremberg
M. 20	F. Lachner (composer) d. 1890, Munich
T. 21	G. A. Lortzing (composer) d. 1851, Berlin
W. 22	V. Righini (composer) b. 1756, Bologna
T. 23	Fél. Clément (composer, critic) d. 1885, Paris
F. 24	F. von Flotow (composer) d. 1883, Darmstadt
S. 25	Jan Blockx (composer) b. 1851, Antwerp
S. 26	J. C. F. Bach (conductor) d. 1795, Bückeburg
M. 27	W. A. Mozart, b. 1756, Salzburg
T. 28	F. Wüllner (conductor, pianist) b. 1832, Munster
W. 29	D. F. E. Auber (composer) b. 1782, Caen
T. 30	O. Lessman (pianist) b. 1844, near Berlin
F. 31	F. P. Schubert (composer) b. 1797, Lichtenthal

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February

1908	ANNIVERSARIES
S. 1	Anna Essipoff (pianist) b. 1851, St. Petersburg
S. 2	G. P. da Palestrina (composer) d. 1594, Rome
M. 3	F. Mendelssohn-Bartholdy (composer) b. 1809, Hamburg
T. 4	M. Costa (composer) b. 1810, Naples
W. 5	First performance *Othello* (Verdi) 1887, Milan
T. 6	H. C. Litolff (pianist, composer) b. 1818, London
F. 7	J. Rebicek (conductor, composer) b. 1844, Prague
S. 8	A. E. M. Grétry (composer) b. 1741, Liège
S. 9	J. L. Dussek (pianist, composer) b. 1761, Tschaslau
M. 10	Adelina Patti (singer) b. 1843, Madrid
T. 11	J. H. Lübeck (composer, conductor) b. 1799, Alphen
W. 12	A. Thomas (composer) d. 1896, Paris
T. 13	Richard Wagner, d. 1883, Venice
F. 14	J. B. van Bree (conductor, violinist) d. 1857, Amsterdam
S. 15	M. I. Glinka (composer) d. 1857, Berlin
S. 16	G. Tartini (violinist, composer) d. 1770, Padua
M. 17	H. Bosmans ('cellist) b. 1856, The Hague
T. 18	Richard Wagner buried (1883) Bayreuth
W. 19	L. Boccherini (composer) b. 1743, Lucca
T. 20	H. Vieuxtemps (violinist) b. 1820, Verviers
F. 21	Leo Delibes (composer) b. 1836, St. Germain du Val
S. 22	Hugo Wolf (composer) d. 1903, Vienna
S. 23	G. F. Händel (composer) b. 1685, Halle
M. 24	I. Lachner (violinist, composer) d. 1895, Hannover
T. 25	A. L. Couperin (organist) b. 1725, Paris
W. 26	C. Davidoff ('cellist) d. 1889, Moscow
T. 27	First concert, Pittsburg Symphony Orchestra, 1896, at Pittsburg
F. 28	E. Parish-Alvars (harpist) b. 1808, West Teignmouth
S. 29	A. Borodin (composer) b. 1887, St. Petersburg

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March

1908	ANNIVERSARIES
S. 1	F. F. Chopin (composer, pianist) b. 1809, Zelazowa Wola
M. 2	F. Smetana (composer) b. 1824, Leitomischl
T. 3	H. Heermann (violinist) b. 1844, Heilbronn
W. 4	K. Oberthür (harpist) b. 1819, Munich
T. 5	Arthur Foote (composer) b. 1853, Salem, Massachusetts
F. 6	B. Klein (composer) b. 1793, Cologne
S. 7	G. Graben-Hoffmann (composer) b. 1820, Buin
S. 8	R. Leoncavallo (composer) b. 1858, Naples
M. 9	Ad. Nourrit (singer) d. 1839, Naples
T. 10	Dudley Buck (composer, organist) b. 1839, Hartford, Connecticut
W. 11	J. Tours (composer, organist) d. 1811, Holland
T. 12	A. Guilmant (organist, composer) b. 1837, Boulogne
F. 13	Hugo Wolf (composer) b. 1860, Windischgrätz
S. 14	Johann Strauss (composer) b. 1804, Vienna
S. 15	L. Cherubini (composer) d. 1842, Paris
M. 16	César Thomson (violinist) b. 1857, Liège
T. 17	J. F. E. Halévy (composer) d. 1862, Paris
W. 18	G. G. Gervinus (critic) d. 1871, Heidelberg
T. 19	First performance *Faust* (Gounod) 1859, Paris
F. 20	J. L. Dussek (pianist, composer) d. 1812, Paris
S. 21	J. S. Bach (composer) b. 1685, Eisenach
S. 22	J. B. Lully (composer) d. 1687, Paris
M. 23	N. Rubinstein (pianist) d. 1881, Paris
T. 24	Julius Alsleben (pianist) b. 1832, Berlin
W. 25	F. J. Fétis (composer) b. 1784, Bergen
T. 26	L. van Beethoven, d. 1827, Vienna
F. 27	Vincent d'Indy (composer) b. 1851, Paris
S. 28	W. Mengelberg (conductor) b. 1871, Holland
S. 29	First performance *Fidelio* (Beethoven) 1806, Vienna
M. 30	B. E. Scholtz (director, composer) b. 1835, Mayence
T. 31	F. Abt (composer) d. 1885, Wiesbaden

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April

1908	ANNIVERSARIES
W. 1	F. J. Haydn (composer) b. 1732, Rohrau
T. 2	First performance Beethoven's First Symphony, 1800, Vienna
F. 3	Joh. Brahms (composer) d. 1897, Vienna
S. 4	H. Richter (composer, conductor) b. 1843, Raab
S. 5	First performance Beethoven's Second Symphony, 1803
M. 6	Rosa de Vries (singer) d. 1889, Rome
T. 7	A. Diabelli (composer) d. 1858, Vienna
W. 8	G. Donizetti (composer) d. 1848, Bergamo
T. 9	E. F. Richter (composer) d. 1879, Leipzig
F. 10	E. d'Albert (pianist) b. 1864, Glasgow
S. 11	E. Audran (composer) b. 1842, Lyons
S. 12	G. Tartini (violinist, composer) b. 1692, Pirano
M. 13	Ed. Lassen (composer) b. 1830, Copenhagen
T. 14	Edgar Stillman-Kelley (composer) b. 1857, Wisconsin
W. 15	W. Heiser (composer) b. 1816, Berlin
T. 16	J. B. Cramer (pianist) d. 1858, London
F. 17	G. B. Pergolesi (composer) b. 1636, Pozzuoli
S. 18	F. von Suppé (composer) b. 1820, Spalato
S. 19	First performance *Iphigenia in Aulis* (Gluck) 1774, Paris
M. 20	J. K. G. Löwe (composer) d. 1869, Kiel
T. 21	First concert Musical Art Society of Chicago, 1906, Orchestra Hall
W. 22	E. V. A. Lalo (composer) d. 1892, Paris
T. 23	Arthur Farwell (composer) b. 1872, St. Paul, Minnesota
F. 24	J. Ph. Kirnberger (violinist, critic) b. 1721, Saalfeld
S. 25	John Knowles Paine (composer) d. 1906, Cambridge, Massachusetts
S. 26	O. Freiberg (violinist) b. 1846, Naumburg
M. 27	F. von Flotow (composer) b. 1812, Teutendorf
T. 28	A. Dreszer (conductor) b. 1845, Kalisch
W. 29	F. Ondricek (violinist) b. 1859, Pragne
T. 30	F. Schultz (singer) b. 1826, Dantzig

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May

1908	ANNIVERSARIES
F. 1	First performance *Marriage of Figaro* (Mozart) 1786, Vienna
S. 2	G. Meyerbeer (composer) d. 1864, Paris
S. 3	Fr. Rummel (pianist) d. 1901, Berlin
M. 4	E. D. Wagner (organist, composer) d. 1883, Berlin
T. 5	S. Moniuszko (composer) b. 1820, Ubil
W. 6	Anton Seidl (conductor) b. 1850, Budapest
T. 7	Joh. Brahms (composer) b. 1833, Hamburg
F. 8	R. Senff (conductor) b. 1850, Morl near Halle
S. 9	Julius Röntgen (composer, conductor, pianist) b. 1855, Leipzig
S. 10	Amalia Joachim (singer) b. 1839, Marburg
M. 11	O. Nicolai (composer) d. 1849, Berlin
T. 12	J. E. F. Massenet (composer) b. 1842, Montaud
W. 13	A. S. Sullivan (composer) b. 1842, London
T. 14	Beethoven completed his Seventh Symphony, 1812
F. 15	L. Arditi (composer) d. 1903, Brighton
S. 16	E. Hille (conductor) b. 1822, Wahlhausen
S. 17	A. B. Marx (critic) d. 1866, Berlin
M. 18	K. Goldmark (composer) b. 1830, Keszthely
T. 19	K. Muller-Hartung (conductor) b. 1834, Stadtsulza
W. 20	Clara Schumann (pianist) d. 1896, Frankfort
T. 21	F. von Suppé (composer) d. 1895, Vienna
F. 22	Richard Wagner, b. 1813, Leipzig
S. 23	G. B. Viotti (violinist) b. 1753, Fontanetto da Po
S. 24	F. E. Fesca (violinist, composer) d. 1826, Karlsruhe
M. 25	A. v. Lwoff (violinist, composer) b. 1799, Reval
T. 26	L. [A.] Maillart (composer) d. 1871, Moulins
W. 27	N. Paganini (violinist) d. 1840, Nizza
T. 28	V. E. Neszler (composer) d. 1890, Strassburg
F. 29	K. Millöcker (composer) d. 1842, Vienna
S. 30	I. Moscheles (pianist) b. 1794, Prague
S. 31	F. J. Haydn (composer) d. 1809, Vienna

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June

1908	ANNIVERSARIES
M. 1	M. I. Glinka (composer) b. 1803, Nowasposkoje
T. 2	Edward Elgar (composer) b. 1857, Worcester
W. 3	G. Bizet (composer) d. 1875, Bougival
T. 4	S. Moniuszko (composer) d. 1872, Warsaw
F. 5	C. M. v. Weber (composer) d. 1826, London
S. 6	Siegfried Wagner (composer, conductor) b. 1869, Lucerne
S. 7	Ph. B. Rüfer (pianist) b. 1844, Liège
M. 8	Robert Schumann (composer) b. 1810, Zwickau
T. 9	Beginning of Mozart's first concert tour, 1763
W. 10	First performance *Tristan* (Wagner) 1865, Munich
T. 11	Richard Strauss (composer) b. 1864, Munich
F. 12	H. Bisschoff (pianist) d. 1889, Nieder-Schönhausen
S. 13	A. E. A. Becker (conductor Berlin Dom Chor) b. 1834, Quedlinburg
S. 14	N. Rubinstein (pianist) b. 1835, Moscow
M. 15	Edvard Grieg (composer) b. 1843, Bergen
T. 16	J. A. Hiller (pianist, composer) d. 1804, Leipzig
W. 17	Ch. Gounod (composer) b. 1818, Paris
T. 18	Dyna Beumer (singer) b. 1860, Brussels
F. 19	F. David (violinist) b. 1810, Hamburg
S. 20	Josef Hoffmann (pianist) b. 1877, Krakau
S. 21	First performance *Meistersinger* (Wagner) 1868, Munich
M. 22	E. N. Méhul (composer) b. 1763, Givet
T. 23	Karl Reinecke (conductor, composer) b. 1824, Altona
W. 24	L. Brassin (pianist) b. 1840, Aix la Chapelle
T. 25	J. J. Raff (composer) d. 1882, Frankfort
F. 26	First performance *Die Walküre* (Wagner) 1870, Munich
S. 27	A. Loeschorn (composer) b. 1819, Berlin
S. 28	Jos. Joachim (violinist) b. 1831, Kittsee
M. 29	First performance *Die Feeen* (Wagner) 1839, Munich
T. 30	F. R. Hervé (composer) b. 1825, Houdain

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July

1908	ANNIVERSARIES
W. 1	W. F. Bach (organist) d. 1784, Berlin
T. 2	C. W. v. Gluck (composer) b. 1714, Weidenwang
F. 3	F. Bendel (pianist) d. 1874, Berlin
S. 4	A. Mermet (composer) d. 1889, Paris
S. 5	J. Adlung (organist, critic) d. 1762, Erfurt
M. 6	H. Langer (conductor, organist) b. 1819, Höckendorf
T. 7	F. L. Dulon (flutist) d. 1826, Würzburg
W. 8	F. Chrysander (critic) b. 1826, Lübtheen
T. 9	F. Lux (composer, organist) d. 1895, Mayence
F. 10	H. Wieniawski (violinist) b. 1835, Lublin
S. 11	Dan de Lange (composer, critic) b. 1841, Rotterdam
S. 12	H. Barth (pianist) b. 1847, Pillau
M. 13	H. K. Breidenstein (critic) d. 1876, Bonn
T. 14	K. Joseph Brambach (conductor, composer) b. 1833, Bonn
W. 15	K. Czerny (composer) d. 1857, Vienna
T. 16	Eugen Ysaye (violinist) b. 1858, Liège
F. 17	K. Tausig (pianist) d. 1871, Leipzig
S. 18	H. Riemann (critic, composer) b. 1849, Grossmehlra
S. 19	Ferdinand David (violinist) d. 1873, Klosters
M. 20	A. Piatti ('cellist) d. 1901, Bergamo
T. 21	L. Th. Gouvy (composer) b. 1822, Gaffontaine
W. 22	L. Arditi (violinist) b. 1822, Crescentino
T. 23	E. Colonne (conductor) b. 1838, Bordeaux
F. 24	B. Marcello (composer) d. 1739, Brescia
S. 25	F. Beyen (composer) b. 1805, Querfurt
S. 26	First performance *Parsifal* (Wagner) 1882, Bayreuth
M. 27	E. Breslauer (critic) d. 1899, Berlin
T. 28	J. S. Bach (composer) d. 1750, Leipzig
W. 29	Robert Schumann (composer) d. 1856, Endenich
T. 30	Maria-Anna Mozart (pianist) b. 1751, Salzburg
F. 31	Franz Liszt (composer, pianist) d. 1886, Bayreuth

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August

1908	ANNIVERSARIES
S. 1	Catherina van Rennes (composer, singer) b. 1858, Utrecht
S. 2	J. Schulhoff (pianist) b. 1825, Prague
M. 3	First performance *William Tell* (Rossini) 1809, Paris
T. 4	J. C. Boers (violinist, composer, critic) b. 1812, Nymegen
W. 5	C. L. A. Thomas (composer) b. 1811, Metz
T. 6	H. Litolff (pianist) d. 1891, Paris
F. 7	J. C. H. Rinck (organist) d. 1846, Darmstadt
S. 8	Th. Koschat (composer) b. 1845, Viktring
S. 9	H. Bosmans ('cellist) d. 1896, Amsterdam
M. 10	Barthold Tours (organist) b. 1797, Rotterdam
T. 11	K. G. Bellmann (fagottist) b. 1760, Schellenberg
W. 12	J. L. Nicodé (composer) b. 1853, Jerczik
T. 13	S. Jadassohn (composer, critic) b. 1831, Breslau
F. 14	First performance *Die Walküre* (Wagner) 1876, Bayreuth
S. 15	Joseph Joachim (violinist) d. 1907, Berlin
S. 16	First performance *Siegfried* (Wagner) 1876, Bayreuth
M. 17	P. L. L. Benoit (composer) b. 1834, Harlebecke
T. 18	B. L. P. Godard (composer) b. 1849, Paris
W. 19	A. Salieri (composer) b. 1750, Legnano
T. 20	Christine Nilsson (singer) b. 1843, near Wexiö
F. 21	P. J. V. Lindpaintner (conductor) d. 1856, Nonnenhorn
S. 22	A. Mackenzie (composer) b. 1847, Edinburgh
S. 23	M. Moszkowski (composer) b. 1854, Breslau
M. 24	F. de Craywinkel (composer) b. 1820, Madrid
T. 25	K. A. Haupt (organist) b. 1810, Kunern
W. 26	E. J. M. Chevé (critic) d. 1864, Douarnenez
T. 27	J. Deprès (composer) d. 1521, Condé
F. 28	First performance *Lohengrin* (Wagner) 1850, Weimar
S. 29	Felix Mottl (conductor) b. 1856, near Vienna
S. 30	R. Dreyschock (violinist) b. 1824, Zack
M. 31	E. Kretschmer (composer) b. 1830, Ostritz

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September

1908	ANNIVERSARIES
T. 1	Engelbert Humperdinck (composer) b. 1854, Siegburg
W. 2	A. J. M. Diepenbrock (composer) b. 1862, Amsterdam
T. 3	F. Chrysander (critic) d. 1901, Bergedorf
F. 4	A. Brückner (composer) b. 1824, Ansfelden
S. 5	G. Meyerbeer (composer) b. 1791, Berlin
S. 6	A. Diabelli (composer) b. 1781, Mattsee
M. 7	Fr. Wüllner (conductor, pianist) d. 1902, Braunfels
T. 8	Anton Dvorák (composer) b. 1841, Mühlhausen
W. 9	O. Jahn (critic) d. 1869, Göttingen
T. 10	N. Jommelli (composer) b. 1714, Aversa
F. 11	E. Hanslick (critic) b. 1825, Prague
S. 12	Th. Kullak (pianist, composer) b. 1818, Krotoschin
S. 13	Clara Schumann (pianist) b. 1819, Leipzig
M. 14	L. Cherubini (composer) b. 1760, Florence
T. 15	J. E. Pasdeloup (conductor) b. 1819, Paris
W. 16	F. J. C. Cleemann (critic) b. 1771, Kriwitz
T. 17	E. Lübeck (pianist) d. 1876, Paris
F. 18	E. Scaria (singer) b. 1840, Graz
S. 19	L. v. Brenner (conductor) b. 1833, Leipzig
S. 20	D. Steibelt (pianist) d. 1823, St. Petersburg
M. 21	A. Wilhelmj (violinist) b. 1845, Usingen
T. 22	First performance *Rheingold* (Wagner) 1869, Munich
W. 23	C. L. F. Kreutzer (critic, composer) b. 1817, Paris
T. 24	V. Bellini (composer) d. 1835, Puteaux
F. 25	J. Ph. Rameau (composer) b. 1683, Dijon
S. 26	Henry F. Gilbert (composer) b. 1868, Somerville, Massachusetts
S. 27	Em. Götze (singer) d. 1901, Charlottenburg
M. 28	Ch. Lamoureux (conductor, violinist) b. 1834, Bordeaux
T. 29	A. Hahn (conductor) b. 1828, Thorn
W. 30	First performance *Magic Flute* (Mozart) 1791, Vienna

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October

1908	ANNIVERSARIES
T. 1	G. A. Heinze (composer) b. 1820, Leipzig
F. 2	J. G. Naumann (composer) d. 1801, Dresden
S. 3	W. Bargiel (composer) b. 1828, Berlin
S. 4	H. Brückler (composer) d. 1871, Dresden
M. 5	J. Offenbach (composer) d. 1880, Paris
T. 6	Jenny Lind (singer) b. 1820, Stockholm
W. 7	F. A. B. Dräseke (composer) b. 1835, Coburg
T. 8	E. Sauer (pianist) b. 1862, Hamburg
F. 9	Camille Saint-Saëns (composer) b. 1835, Paris
S. 10	Ad. v. Henselt (pianist) d. 1899, Warmbrunn
S. 11	Theodore Thomas (conductor) b. 1835, Essen
M. 12	Arthur Nikisch (conductor) b. 1855, Szent Miklos
T. 13	M. Hauptmann (critic) b. 1792, Dresden
W. 14	A. Erkel (conductor, composer) d. 1900, Bekes-Gyula
T. 15	A. Dreyschock (pianist) b. 1818, Zack
F. 16	J. P. Sweelinck (composer) d. 1621, Amsterdam
S. 17	F. F. Chopin (composer) d. 1849, Paris
S. 18	C. F. Gounod (composer) d. 1893, Paris
M. 19	First performance *Tannhäuser* (Wagner) 1845, Dresden
T. 20	First performance *Rienzi* (Wagner) 1842, Dresden
W. 21	L. Spohr (composer) d. 1859, Kassel
T. 22	First concert Boston Symphony Orchestra, 1881
F. 23	G. A. Lortzing (composer) b. 1801, Berlin
S. 24	R. Franz (composer) d. 1892, Halle
S. 25	G. Bizet (composer) b. 1838, Paris
M. 26	P. Cornelius (composer) d. 1874, Mayence
T. 27	N. Paganini (violinist) b. 1782, Genoa
W. 28	H. Bertini (composer) b. 1798, London
T. 29	Maria-Anna Mozart (pianist) d. 1829, Salzburg
F. 30	F. R. Volkmann (composer) d. 1883, Budapest
S. 31	A. M. R. Radecke (violinist) b. 1830, Dittmannsdorf

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November

1908	ANNIVERSARIES
S. 1	Joh. Wagenaar (composer, organist) b. 1862, Utrecht
M. 2	Jenny Lind (singer) d. 1887, Malvern Wells
T. 3	V. Bellini (composer) b. 1801, Catania
W. 4	F. Mendelssohn-Bartholdy (composer) d. 1847, Leipzig
T. 5	Hans Sachs (singer) b. 1494, Nüremberg
F. 6	P. I. Tschaikowsky (composer) d. 1893, St. Petersburg
S. 7	H. Levi (conductor) b. 1839, Giessen
S. 8	C. A. Franck (composer) d. 1890, Paris
M. 9	A. Krause (pianist) b. 1834, Geithain
T. 10	F. Couperin (organist) b. 1668, Paris
W. 11	S. David (composer) b. 1838, Paris
T. 12	A. Borodin (composer) b. 1834, St. Petersburg
F. 13	G. A. Rossini (composer) d. 1868, Ruelle
S. 14	G. L. P. Spontini (composer) b. 1774, Majolati
S. 15	C. W. v. Gluck (composer) d. 1787, Vienna
M. 16	Minnie Hauck (singer) b. 1852, New York
T. 17	First performance *Mignon* (Thomas) 1866, Paris
W. 18	Henry Rowley Bishop (composer, conductor) b. 1786, London
T. 19	Franz Schubert (composer) d. 1828, Vienna
F. 20	First performance *Fidelio* (Beethoven) 1805, Vienna
S. 21	H. Purcell (composer) d. 1695, London
S. 22	Arthur Sullivan (composer) d. 1900, London
M. 23	Thomas Attwood (organist) b. 1765, London
T. 24	J. B. Bach (organist) b. 1700, Ohrdruf
W. 25	Ethelbert Nevin (composer) b. 1862, Edgeworth, Pennsylvania
T. 26	E. X. Wambach (composer) b. 1854, Arlon
F. 27	Julius Benedict (composer, conductor) b. 1804, Stuttgart
S. 28	Anton Rubinstein (pianist, composer) b. 1830, Wechwotynez
S. 29	M. A. Brandts Buijs, Jr. (conductor, composer) b. 1874, Zutphen
M. 30	J. K. G. Löwe (composer, conductor) b. 1796, Halle

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December

1908	ANNIVERSARIES
T. 1	Agathe Backer-Gröndahl (composer, pianist)b. 1847, Holmestrand
W. 2	Jos. Strauss (composer) d. 1866, Carlsruhe
T. 3	J. W. Kalliwoda (violinist, composer) d. 1866, Carlsruhe
F. 4	R. F. Niemann (pianist, composer) b. 1838, Wesselburen
S. 5	W. A. Mozart d. 1791, Vienna
S. 6	Madame Schröder-Devrient (singer) b. 1804, Hamburg
M. 7	P. A. Mascagni (composer) b. 1863, Livorno
T. 8	P. J. v. Lindpaintner (composer) b. 1791, Coblenz
W. 9	D. Popper ('cellist) b. 1843, Prague
T. 10	C. A. Franck (composer) b. 1822, Liège
F. 11	H. Berlioz (composer) b. 1803, Côte St. André
S. 12	F. Blumentritt (conductor) b. 1841, Gross-Brevnov
S. 13	J. J. Mouret (composer) d. 1738, Charenton
M. 14	K. Kreutzer (composer) d. 1849, Riga
T. 15	F. A. Boïeldieu (composer) b. 1775, Rouen
W. 16	Augusta M. A. Holmes (composer) b. 1847, Paris
T. 17	L. v. Beethoven baptized 1770, Bonn
F. 18	Edward MacDowell (composer) b. 1861, New York City
S. 19	J. B. C. Dancla (violinist) b. 1818, Bagnères d. Bigorre
S. 20	Th. Werner (violinist) b. 1863, Amsterdam
M. 21	N. W. Gade (composer) d. 1890, Copenhagen
T. 22	Teresa Carreño (pianist) b. 1853, Caracas
W. 23	Eduard de Reszké (singer) b. 1855, Warsaw
T. 24	P. Cornelius (composer) b. 1824, Mayence
F. 25	P. I. Tschaikowsky (composer) b. 1840, Wotkinsk
S. 26	W. V. Volckmar (organist) b. 1812, Hersfeld
S. 27	J. A. Ph. Spitta (critic, historian) b. 1841, Hannover
M. 28	Alexander von Fielitz (composer) b. 1860, Leipzig
T. 29	G. E. Goltermann ('cellist, composer) d. 1898, Frankfort
W. 30	A. C. P. Messager (composer) b. 1855, Montluçon
T. 31	K. Millöcker (composer) d. 1899, Baden

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F ever floating from faint earthly lyre
Was wafted to your soul one high desire,
By all the trembling hope ye feel,
Think on the minstrel as ye kneel.

KEBLE.

LL we have willed, or hoped, or dreamed of good shall exist;
Not its semblance, but itself; no beauty, nor good, nor power
Whose voice has gone forth, but each survives for the melodist
When eternity affirms the conception of an hour.

The high that proved too high, the heroic for earth too hard,
The passion that left the ground to lose itself in the sky,
Are music sent up to God by the lover and the bard;
Enough that he heard it once; we shall hear it by and by.

Sorrow is hard to bear, and doubt is slow to clear,
Each sufferer says his say, his scheme of the weal and woe;
But God has a few of us whom He whispers in the ear;
The rest may reason and welcome: 'tis we musicians know.

ROBERT BROWNING — "*Abt Vogler.*"

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Editorial

THE CALENDAR for 1907 gave some account of courses in music adopted by the high school in Chelsea, Massachusetts, and of the examinations in music determined upon by the College Entrance Examination Board. We take pleasure in being able to give some further information regarding the above, and publish herewith a note received from Professor Leonard B. McWhood, of Columbia University:

"The adoption of examinations in music by the College Entrance Examination Board was the result of a rapidly increasing interest in education in music among our various institutions of learning. Several still newer developments along the same line, may now be chronicled.

"In the first place, two additional eastern colleges have announced the granting of entrance credit in music — Amherst and Mt. Holyoke. The possibilities of entrance credit in music have been enlarged, also, at Tufts College. It is significant that, of the six eastern institutions now granting such credit, three accept musical appreciation (i. e., the study of music for cultural purposes, rather than for professional ones); the three are Columbia, Mt. Holyoke, and Tufts, the last two having taken this step during the past year. There seems to be a growing recognition of the fact that instruction in musical appreciation is fundamentally necessary in our schemes of education in music. Among the cities in which such instruction is undertaken in connection with the high-school course, should be mentioned Chelsea, Northampton, and Springfield — all in Massachusetts.

"The first examination in music under the auspices of the College Entrance Examination Board was held in June, 1907. Twelve or fifteen candidates had registered for this examination; but, for some reason, only three answer-books were actually submitted — one in musical appreciation, and two in harmony. All three, unfortunately, were of such a grade that the ratings assigned to them will, in all probability, prevent their acceptance by any college. And yet, this result may not be an unmixed evil. For it should lead to a widespread recognition of the fact that educators in music in our American institutions of learning, insist that their students shall attain as high a standard of scholarship as is required in the case of other subjects of study."

***

In a recent issue of the *Wa-Wan Press Monthly*, edited by Arthur Farwell, there appeared an article entitled, "Wanted — An Organ." The argument was that the American composer is languishing for a medium in which he can express his views freely. The writer asks, "Where can the American composer turn to find [such] a free organ, devoted to his cause and disinterested? . . . . The so-called 'musical' journals of this country make not the slightest pretense of performing such a function. Who would dream of going to them to-day to derive even a frag-

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mentary knowledge, disinterested or otherwise, of the American composer? They are frankly newspapers of the European fashions and the best available media for artists."

The CALENDAR has now attained the venerable age of three, but in these three years (in three issues) has published appreciative accounts of the works of numerous American composers, and among these may be mentioned: Foote, Farwell, MacDowell, Chadwick, Paine, Parker, Freer, Stillman-Kelley, Loomis, Converse, Shapleigh, and others. These articles have, however, been published without any urging on the part of the neglected, native-born composer — and, indeed, our columns have never been open for the advertisements of artists, however distinguished.

One may even be permitted to inquire whether our contemporary American composers are as much neglected as the *Wa-Wan Press Monthly* believes. On an equality with foreign compositions, their works are performed every winter by our great symphony orchestras and choral societies, and the public is justly proud of the compositions they have produced up to this time.

Indeed, the American composer does not lack appreciation even beyond his own shores. The work of Edgar Stillman-Kelley, in Berlin, as a single instance, is winning the esteem of both critics and public in the German music center. His piano quintet, heard for the first time last winter, is commented on by the Berlin *Lokal-Anzeiger*, as follows:

> As at its first performance in the Singakademie, this work of the American composer, now living in Berlin, made again a strong and deep impression. Not only do we meet here a musical personality characterized by depth and marked originality, but also a rich imagination creating in brilliant colors yet with a refinement of form and clarity of outline well worthy of imitation.

***

The University of Illinois is about to dedicate a new auditorium, and, in an open letter to the musical public, President James explained the manner in which this building is to become, in a way, a memorial to American composers:

> The University of Illinois is just completing, upon the campus at Urbana, a beautiful auditorium. It will contain one of the most capacious music halls in the Mississippi Valley, affording comfortable seating for 2500 people. The building will be, architecturally speaking, a noble monument.
>
> We propose to dedicate this auditorium to the service of music sometime during the months of October or November, 1907, under the auspices of the Music School of the University of Illinois.
>
> As a part of the dedication exercises we desire to have a production of the works of the most eminent living, native-born American composer, carried out under his own direction. As a testimony of appreciation for his contributions to music, a tablet will be erected in this hall commemorating the occasion.
>
> In order to ascertain the person to whom, in the opinion of competent musical critics, this compliment should be paid, I am writing to ask you if you will not indicate on the inclosed blank, in the order of their merit in your opinion, the three most eminent living, native-born American composers. The individual ballots will be considered confidential and no statement will be made as to how any individual person has voted, but the results of the ballot will be announced to the public. If this result is decisive, that is to say, if there is substantial unanimity as to the man who stands first in the list of such composers, the invitation will be extended to him to superintend such production of his works, and the tablet will be erected in his honor. * * * * * *

A large number of answers was received in response to President James' request, and from the information in hand at present it may be stated that the first tablet erected will be in honor of Edward McDowell.

The public has thus wisely chosen "a poet among musicians and an authentic genius."

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Music in Our Universities

By EDMUND J. JAMES
President of the University of Illinois

THERE is wide difference of opinion among experts and laymen as well, as to whether it is possible to develop centers of musical training and instruction in any large numbers in the United States. Some people take a very gloomy view of our national ability along musical lines, and I must confess that there are many facts which seem to justify such a gloomy view.

On the other hand, evidence is not wanting that as a people we are growing steadily and even rapidly, in our ability to appreciate and enjoy music; in our facility in execution, and to some extent in our ability to compose.

However this may be, I think there is very little doubt that it is desirable to do what we can to develop the musical talent of our people, and for my part I have always hailed with delight every movement looking toward cultivating in the people at large the keenest possible sense of pleasure in music. In spite of the opinions of some eminent people to the contrary, I have always believed that there was a certain civilizing and moralizing influence in music; that the cultivation of our musical powers does tend, even though to a slight extent, to a keener appreciation of the good and the true, as well as the beautiful.

Whether this be correct or not, it is certainly worth while to cultivate our musical talents, if it result in nothing more than an increase in the higher pleasures of life.

I am not enough of an expert in musical education to have an opinion as to whether our universities are the real centers, and if they are not, whether they should be made the real centers for higher musical education or not. The decision of this question is something which I am content to leave to men who know more about it than I do. On the other hand, I have no doubt whatever that it is a desirable thing to establish in all our universities, centers of musical instruction and training, if not for the purpose of giving the highest training to the expert, at any rate for the purpose of educating and training the university itself to an appreciation of music and musical things, which can only be done if the university itself becomes to some extent, at any rate, a center of musical training.

Every member of the university, student and instructor alike, should certainly have some interest in music; should try to cultivate his own ability to appreciate music and should co-operate in the development of a musical sense in the university as a whole.

One of the inevitable — I will not say defects, but characteristics of a great modern university is the fact that owing to its size and owing to the multiplicity of interests it represents, the student and professorial body tends almost inevitably to fall into cliques, to separate into groups along the lines of their professional interests, and the individuals tend more or less to lose that broad interest in the whole field of human life which ought to be a characteristic of every educated man.

As a university president, I see the evil results of this tendency showing them-

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selves in many different directions. I have not contented myself with lamenting this state of things, but have tried to emphasize those aspects of university life which draw men of all departments together, and which lead members of all colleges to have a larger and wider and truer appreciation of the function and importance of other subjects as well as of those in which they are immediately and professionally interested.

For this reason I think athletics, if they are not carried to an extreme, form a very valuable element in university life. All kinds of exercises which call for the co-operation of large numbers of students and professors from all departments, have a special value and afford special help in the development of that common life which ought to put its stamp upon every university man and woman.

Music is perhaps the department for whose work in a certain way we can rely upon the largest possible appreciation. Nearly every college student and professor can be educated and trained to take an interest in one or many forms of music, and if the department of music in a great university realizes fully its opportunities, it may draw more tightly these bonds of common interest, and may draw in upon a common ground all the members of the university, old and young alike.

From this point of view I am especially interested in the welfare of our music schools connected with and forming an integral part of our great universities.

On the other hand there is to my mind no doubt that a music school or college of music is just as legitimately a part of the great modern university, as any of the other colleges whose curriculum is based upon science and art. My own opinion is that our universities ought to be willing to give larger credit toward graduation for skill in execution than they have thus far been willing to grant. Surely the technical skill acquired on the violin or the piano or the organ, may lay rightful claim to equal consideration with the skill which is acquired in the shop, by the man who is looking forward to becoming an engineer, or the skill that is acquired in the field by the man who expects to graduate in an agricultural college. Institutions which like Harvard and Illinois concede a considerable value to what may be called manual dexterity, in the field of engineering and agriculture and forestry, surely ought not to balk at giving some recognition to a similar kind of skill acquired in the mastery of a musical instrument.

Aside from this aspect of music there would, of course, be no difference of opinion as to the propriety of giving large credit for work in music. The history of music is certainly as much a branch of liberal culture as the history of any other department of human effort, and the theory of music surely calls for as high a grade of ability in its acquisition, as the theory of many subjects which are accepted in all colleges as qualifying in part for the university degree.

It must be said, moreover, that some work can be done in the training of our musical abilities, in the discovery of musical talents, at every center of learning in the United States, and a college of music in connection with any of our

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EDMUND J. JAMES

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universities, may perhaps do some service to the cause which cannot be done by any other kind of a school located at any other place.

I expect to see the special conservatories of music in our great centers of culture grow and multiply, and improve their quality and increase the extent of their work, but I also expect to see the music departments or colleges of music in connection with our universities increase in number, increase in efficiency, and become ever more helpful elements to the development of that higher life for whose sake the university, after all, primarily exists.

Frederick S. Converse

By EDWARD BURLINGAME HILL

TO write in praise of a young composer who is as modest as he is gifted, who has earned all his unquestioned successes by patient, honest, and clear-headed work, to show the scope, quality, and force of what he has accomplished in spite of his comparative youth, to indicate what may yet be expected of him, without in any way belittling what he has already done, may seem necessarily to lead to contradiction or paradoxical statements. Nevertheless, since no one among the younger generation of American composers has maintained so consistent a high level, or at present exemplifies such praiseworthy tendencies, it becomes doubly appropriate to direct attention towards him.

Frederick Shepherd Converse was born January 5, 1871, at Newton, Massachusetts. Although distinctly fond of music as a boy, he was not a prodigy. At the age of ten he began piano lessons with a local organist, rather unpromisingly than otherwise. Later, he went to Junius W. Hill, for many years piano instructor at Wellesley College, a man of enthusiasm and pedagogic force. From him he first learned to know Bach, Mozart, Beethoven, and other piano classics, and also acquired a knowledge of the principles of harmony. Already he had attempted composition. In the fall of 1888, he entered Harvard College, from which he graduated in 1893, having taken all the musical courses under the late Professor John K. Paine, with the degree of *summa cum laude* for highest honors in music. After leaving college, Mr. Converse went into business, but less than a year was sufficient to determine the unsuitability of this course, and he returned to the study of music, taking composition with George W. Chadwick, and piano playing with Carl Baerman, for nearly two years. From the fall of 1896 until the summer of 1898 was spent in further study at the Royal School of Music in Munich under Rheinberger and others. Here also he graduated with honors. Returning to Boston he taught harmony

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and composition at the New England Conservatory for several years. In 1902, he was appointed instructor in music at Harvard University, in 1905, assistant professor; in 1907, he resigned in order to devote himself entirely to composition.

Some analysis of Mr. Converse's work during his apprentice stage is indispensable, as many of the maturer characteristics and traits of his artistic personality were observable at the outset. Thus, his Sonata op. 1, for piano and violin, presented as a thesis when candidate for honors at Harvard, while decidedly academic in style, Haydnesque in its first theme, melodious and pleasing throughout, evinced a surprising command of sonata-form and instrumental technique for a college student. A piano suite op. 2, written after graduation, is also academic in style, but the movement *quasi fantasia* shows distinctly the elements of the later individuality of expression. A string quartet op. 3, composed under Chadwick, and performed in a revised version after Converse's return, gave evidence of increasing grasp of instrumental form. An overture "Youth" op. 6, also composed under Chadwick, and played at Munich, July, 1897, was shorn of most of its individual virtue by Rheinberger's academic strictures. However, it marked his entrance into the orchestral field. A symphony in D minor op. 7, publicly performed at Munich, July, 1898 (the first movement was given by the Boston Symphony Orchestra, in January, 1899, and also at the Worcester Festival of the same year) is the most notable product of this preparatory period. Composed under academic restraint, its chief qualities are constructive logic, solidity of workmanship, and wholesome sincerity of musical expression. The most unusual feature of all these works is the willingness displayed by the composer to profit by the technical lessons they offered, to be content with a reticent and self-contained musical sentiment instead of abandoning himself to youthful extravagances and impractical dreams. This balance between technical medium and expression is one of the most striking features of his maturer style.

Having been uncomplainingly academic for some years, Mr. Converse appeared, after a short interval, as a composer of symphonic poems on a large scale, scored for full modern orchestra. The first, "Festival of Pan," a Romance op. 9, based upon Keats's Endymion, was played for the first time December 22, 1900, by the Boston Symphony Orchestra, under Gericke (also by Henry J. Wood in London, Mylnarski in Warsaw, Van der Stucken in Cincinnati, and Walter Damrosch in New York). It shows a firm yet plastic sense of thematic development, a definite coherence that is unusual for a first large work, but its most notable qualities are the faculty for psychological suggestion of mood, and the astonishing ease in handling large orchestral resources. This latter fact would alone make it significant in the field of American orchestral works. A second Romance op. 10, "Endymion's Narrative," performed first by the Boston Symphony Orchestra, April 11, 1903, also based on Keats's poem, is intended like the first, to rely upon its intrinsic musical qualities without the intervention of

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a "program." In this work Mr. Converse employs if anything a more complicated orchestra, and a more elaborate thematic treatment, without attaining such spontaneity of musical expression. It served however to define and deepen his individuality.

The poems "Night and Day" op. 11, for piano and orchestra, constitute the first conclusive manifestation of Mr. Converse's mature individuality, in which he begins to speak with a voice of authority. Although there is no such indication on the score, at the first performance by the Boston Symphony Orchestra, January 21, 1905, with Heinrich Gebhard as pianist, the program-book disclosed that the mottos from poems by Whitman, "This is thy hour, O soul, thy flight into the wordless," and "Day, full-blown and splendid — day of the immense sun, action, ambition, and laughter" were in the composer's mind. These "Poems" are significant in that they employ the piano not as an aggressive solo instrument, but as a constituent force of the orchestra; with more limited orchestral means than the Romances, they arrive at a more individual use of the orchestra, a more definitely personal sentiment, and they illustrate lines of a typically American poet. Of these two pieces, "Night" is a thoughtful poetic rhapsody, free in development, with some little contrapuntal effect, poignantly personal in mood. "Day," in something approaching rondo form, is more consciously constructed, the second theme is in itself commonplace, although the skill with which it is worked up is undeniable. However, there is effective use of contrast between the piano and orchestra, and the first theme in its passionate exuberance interprets the motto admirably; it has creative vitality to an uncommon degree. "La Belle Dame Sans Merci," a ballad for baritone and orchestra, produced by the Boston Symphony Orchestra, March 3, 1906, with David Bispham as soloist, is on the whole less successful. It has been described as a "symphonic poem with vocal obligato," and while the voice part is not always effective, the construction is firm, and there are passages of manifest imagination. The violin concerto op. 13, has never been performed. The string quartet, op. 18, first played by the Kneisel Quartet in Brooklyn, October 27, 1904, and elsewhere, is an excellent instance of Mr. Converse's artistic economy. Avoiding the pitfalls of "symphonic style" in quartet writing (assuredly a natural temptation in his case), he has produced a work that is genial, concise, and individual withal. Aiming to attain its effects by simple means, it is not only successful, but a distinct landmark in American chamber music. "The Mystic Trumpeter," an orchestral fantasy op. 19, after Whitman's poem, played for the first time by the Philadelphia Orchestra under the late Fritz Scheel, March 3, 1905 (it has also been given by the Cincinnati Orchestra under Van der Stucken, February 23, 1906, at a concert of the New Music Society of America under Modest Altschuler, April 2, 1906, by the Boston Symphony Orchestra, January 25, 1907, also by them in New York, and by the Chicago Orchestra under Frederick Stock), is undoubtedly Mr. Converse's crowning orchestral achievement.

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Largely conceived in five sections, each corresponding to a mood expressed by a stanza of the poem, the music is freer constructively than anything previous by him, and yet impresses by its coherent and strongly-knit outlines. In point of psychological rendering of atmosphere it is at once the most ambitious, the most vivid and emotionally veracious of Mr. Converse's orchestral pieces. Here again the technical mastery, especially of form, and the intense individuality of expression, at once assured its recognition in the front ranks of American orchestral works.

On January 28, 1906, "The Pipe of Desire," a one-act opera op. 21, text by George Edward Barton, was given for the first time under Wallace Goodrich. The poem, of a symbolistic nature, deals with the misery inflicted by human insistence of will in opposition to divine law. Iolan, a peasant, not only sees the elves' dance, which is forbidden, but snatches the sacred Pipe from their king, the Old One, and in double defiance, plays upon it. In accordance with the power of the Pipe, he sees the vision of his future life with Naoia, his betrothed. In a moment of ecstasy, he summons her. Although ill, she comes from a distance, compelled by the magic of the Pipe, only to become delirious and die in his arms soon afterwards. Also in fulfilment of the law of the Pipe, Iolan dies when he has understood the meaning of his wrongdoing and punishment. The poem is not without defects for an opera-text, such as lack of action, some obscurity in symbolism, but it possesses human interest for the imaginative, no little evidence of fancy, and some poignant and affecting scenes. It has the capital merit of suggesting music that is full of dramatic vividness, poetic imagery, human depth and intensity. There are some episodes which are ineffective, the invention is not always evenly sustained, but the scenes of the elves' dance, Iolan's playing on the Pipe and subsequent evocation of the future, Naoia's entrance and lyric account of her summons, the duet between Naoia and Iolan, her death, and the gradual tempering of his despair in growing spiritual perception, all show marked gift for the stage, and remarkable surety in disposing resources for a first dramatic work.

Mr. Converse's next work consists of incidental music including an overture and entr'actes for Mr. Percy MacKaye's "Jeanne d'Arc," brought out by Mr. Sothern and Miss Marlowe. First produced at Philadelphia, it was given at Boston, January 1, 1907. Owing to the conventional inattention of American theatrical audiences to incidental music, it was difficult to gauge the effect of this music in heightening dramatic action; but an opportunity was given to estimate the intrinsic worth of the composition at a Jordan Hall orchestral concert, January 10, 1907, when a suite op. 23, arranged for concert use, was given under Wallace Goodrich. It then seemed remarkably close to the spirit of the play, it possessed poetic and dramatic character; especially effective was the contrast between the Gregorian and modern harmonic systems.

Mr. Converse's latest work is *Job*, a Dramatic Poem op. 24, for soli, chorus, and orchestra, the text chosen from

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Frederick S. Converse.

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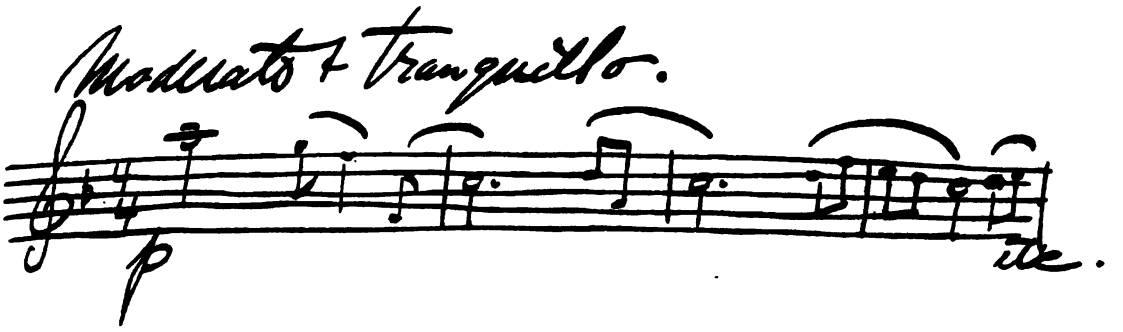
the Vulgate. It is not an oratorio, but aims to present the dramatic aspect of the story of Job. It will be produced October 2, 1907, at a concert of the Worcester Festival under Wallace Goodrich.

¶Essentially at home in the larger forms, Mr. Converse apparently has little sympathy with the lyric poems, for he has published but three groups of songs, op. 14, 17, and 20, containing but seven in all. Of these "Love Within the Lover's Breast" (Meredith) op. 14 No. 1, "Echo" (Rossetti) op. 17 No. 1, and "Silent Noon," (Rossetti) op. 20 No. 2, are the most characteristic. The latter, a song of singular graciousness and human warmth of emotion, has been effectively transcribed for violoncello and piano.

Mr. Converse's chief contribution to American music consists in the force of example due to his recognition of the vital necessity of a thorough technical foundation, in spite of slower evolution to individuality; in the coherent clarity, solid construction, and admirable orchestration of his symphonic poems, extending a field too little cultivated in American music; in the illustration of worthy verses by an American poet who is distinctively American; in the gifts for dramatic characterization shown in "The Pipe of Desire" and the music to "Jeanne d'Arc." He has now arrived at a standpoint of technical ease, whence he will be more and more free to express musical thought unhampered by consideration of its medium. In that he has shown consistent growth of recent years, it seems not unreasonable to expect that he will produce music of still greater human and dramatic emotion, of still more indubitably American individuality.



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The Literary Work of Famous Composers

By EDWARD DICKINSON

IT is the general belief among those whose acquaintance with the history and philosophy of art is only casual, that the creation and the criticism of art necessarily belong to departments that are totally separate from one another. It is supposed that the mental character, the methods and the special training of the artist preclude the power of philosophizing, just as the critic is debarred by his studies and temperament from the actual production of master-pieces. Personal dignity, one might say, requires that the artist leave his work to speak for itself. "As soon as a man can do his work," said Ruskin, "he becomes silent about it." And also when he comes face to face with the work of other artists, especially when they are contemporaries or rivals, there are obvious reasons why an attitude of reserve is especially becoming.

In matters of historic or general criticism, there is also the question of competence. It is often assumed that an artist's very genius, by virtue of its abnormally clear vision of certain phases of life and art, is by the law of compensation blind to the essential value of other phases. Ingres' judgment of Delacroix, Byron's of the Lake School of poets, Mendelssohn's and Schumann's of Wagner, are classic instances. Is it to be expected that the creative and critical faculties should be combined in one person? Can the learner, who wishes to see art truth steadily and see it whole, put his trust in one who sees art and nature through the colored lens of an intense and excluding temperament? Is it not best to preserve the commonly received antithesis, and leave to those whose trade is criticism the function of interpreters between the artists and the public?

A hasty answer to these questions is checked as soon as we begin to look into the history of the matter. The professional criticism, in which we are inclined to put our trust, presents to us a melancholy list of calamitous errors. If the artist's judgment is narrow, that of the critic is too often doctrinaire. If the artist's mind is simple, that of the critic is sophisticated. When a novel work appears, it is opposed in the case of an artist to a temperament, a habit, a technical method: in the case of a critic it is met by a system. It is difficult to say whether intellectual or moral qualities are the more necessary in good criticism. If learning and insight are indispensable, sympathy and kindness are not less so. In the absence of the former there will simply be failure to instruct; without the latter, brilliancy and erudition are splendid sins whose influence is not merely negative, but positively misleading.

The artist turned critic will probably occupy a narrower field than the savant. He has less time for accumulating historical and philosophical lore. But he has other advantages. He is nearer the heart of the thing. He understands the artist's mind by instinct. He knows the secrets of artistic technic, in respect to which the critic who is not himself a craftsman is so often inexact or vague.

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The amateur, who wishes first of all to know what makes a picture, a statue, or a piece of music a good work of art, has reason to think that the men who make good art ought to be able to give him this primary information. And so it often appears that when the artist is willing to reflect, to become more conscious of the processes which have grown into a second nature, to cultivate the habit and the methods of a teacher, he may easily develop into an illuminating expounder of his own work and that of his fellows.

This expectation has often been verified. Critical work by professional artists already constitutes a considerable body of literature — a literature singularly direct, clear, and suggestive. Instances that at once come to mind are Sir Joshua Reynolds' "Discourses"; Fromentin's masterly work on Dutch and Flemish painters of the seventeenth century. In our own time and country the interpretative work of La Farge, Pennell, Blashfield, and Cox is a valuable contribution to taste and knowledge. In literature we have learned to look to poets, novelists, and dramatists for some of the wisest information upon the principles and practices of their art. Musicians are more and more inclined to take the pen of exposition, and Wagner, Liszt, Parry, and others who have strayed from the creative into the interpretative fields, have performed a service which even the Fetis, the Hanslicks, and the Newmans have not rendered altogether superfluous. One of the most striking features of this phenomenon is that the critical artists have as a rule shown little trace of the spirit of captious jealousy which is popularly supposed to characterize this *genus irritabile*, but on the other hand have carried the impulse of charity to an indulgence towards faults and a joyous eulogy of merit, such as the critics by ordination have more rarely exhibited. The modest criticism of such men as Howells, Fromentin, and Liszt brings to the reader a delightful impression of the liberalizing influence of art upon its votaries.

That the poet or novelist should write criticism excites no very great surprise, for however different the intellectual processes involved in creation and exposition, the technical material is the same in both instances. Criticism itself may be half poetry; the fancy is simply less volatile, its excursions are more deliberate. But that a painter or a musician should write criticism is not quite so natural. He may love to investigate and to teach, but he distrusts his power of speech. He may be a master of the technic of his art, but in word-weaving he wavers and fumbles. That Goethe the poet should also have been a master of criticism does not surprise us; but if it were one day reported that a historical and philosophical treatise on music by Beethoven had been discovered, we should be pardoned if we received the statement with an amused incredulity. To say nothing of the differences of character and education, the poet surveys a larger range of life, and also apprehends life in more multitudinous relations. Music, so far as forms and materials are concerned, is quite withdrawn from reality, and painting shuts off a single phase of life, and bids us contemplate it in absorbtion and detachment.

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So the condition has been until recent days. In ancient Greece and Renaissance Italy the artist did not philosophize, the æsthetician did not handle the brush or the chisel. But in the eighteenth and nineteenth centuries we see symptoms of a borrowing of functions; artists begin to write, critics feel the need of practical knowledge of the artist's tools. The artist finds that he may appeal to a larger public than in the days of exclusive ecclesiastical and aristocratic patronage. It is for his interest that the public taste should be improved. Art has felt the general intellectual turmoil of the past century, authority has been defied, old convictions are called in question. The artist cannot hold himself aloof from the controversy that rages around him; he begins to expound, to make propaganda for his principles and those of his school. When classicism is invaded in its citadel by romanticism; when seceders defy academicians; when impressionism is teased into retaliation by unjust detraction; when naturalism shocks all the convictions that idealism has held sacred, then the artist, being human, can no longer maintain his attitude of proud reserve. He joins his champions, the literary men. He develops powers of argument and persuasion. He becomes an advocate, and then with one step more he becomes a critic.

To trace this change in the history of music would be one of the most entertaining excursions that we could make in the study of the tonal art. The space limits of this article allow me to point out only one or two salient features, for the sake of arousing further curiosity. A superficial view would explain the growing prominence of the composer-critic by saying that the musician has been seized by the mania for scribbling, which few seem to escape in this vociferous age. But the cause lies far deeper. Music in the last one hundred years has been drawing nearer to the common life. It almost seems that its ultimate desire is to develop powers that have never before been acknowledged, and to become what Matthew Arnold declared poetry to be, "a criticism of life." The opera chooses subjects that are of constant human interest, its characters are no longer puppets, as in the grand opera of the "Zopf" period, but living men and women whose emotions and deeds show them kin to those who hear their song. Instrumental music becomes "representative"; it aims to reach over the borders of poetry and painting, to direct the imagination toward definite sentiments and tangible objects. It ransacks nature, history, fable, every-day life, in search of themes from which to build its "programs." It reflects the colors of the visible world, and even at times becomes ugly for the sake of a realistic portrayal. Under this process the composer assumes a different attitude towards his time from that which characterized him in the ages of Handel and Lully. He acquires varied accomplishments, he becomes a part of that life which his music reflects, he is a man of affairs; literateurs, scholars, and politicians are his companions; he shares the varied interests of a complex social order. In such men as Liszt, Saint-Saëns, Strauss, and Elgar we find a type unknown in former epochs. The composer has become a man of society,

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and has absorbed a large measure of the culture which circulates around him. He has opinions on politics and religion, and he expresses them with confidence. What more natural than that he should become a spokesman of his art?

In examining the literary work of composers, period by period, it would be possible to classify it and also to discover certain lines of development. We should find a gradual enlargement of view, a tendency to escape from dry technicalities and mere personal interests, a growing recognition of philosophic and historical relations, and the attainment at last of a considerable degree of independent literary power. In the seventeenth and eighteenth centuries the literary efforts of composers were largely confined to a kind of commendation of their musical productions by means of explanatory prefaces, sometimes addressed to a patron to whom the work was dedicated. Thus Peri, one of the founders of the opera, explained the purpose of the new dramatic music in a short treatise which has become an important historical document. Caccini, Peri's collaborator, expounded the principle of dramatic singing. Kuhnau, Bach's predecessor at the Thomas school, published with his first clavier sonatas an explanation of his reasons for carrying the violin sonata form over to the keyed instruments. Gluck's famous preface to "Alceste" is known to all students of this great reformer's work.

A wider range of literary activity among composers also appears in the eighteenth century. Dittersdorf writes his autobiography, Marcello and Kuhnau puncture with racy satire some of the musical follies of their time. Reichardt and J. A. Hiller, heroes of the German *Singspiel*, give voluminous accounts of the musical life that came under their observation. Grétry, the brightest light of the early *opéra-comique*, puts his art views into *Essais sur la Musique*. The most prolific of all critical composers, not excepting Wagner, is Bach's contemporary Mattheson, who found time amid his numerous labors as composer and manager, to write a huge mass of treatises, biographical, critical, and technical, which give us much valuable information upon the works and methods of his age.

It has, however, remained for the nineteenth century to produce a group of composers of the highest order, who have also performed literary work that possesses both critical value and charm of style. Grétry, Mattheson, Marcello, and the others that I have mentioned, were, with the exception of Gluck, composers of the third or fourth rank; their literary work is also quite devoid of any imaginative quality or beauty of expression. But the expository work of Schumann, Wagner, Liszt, Berlioz, and Saint-Saëns has independent value as literature.

In the writings of Berlioz and Wagner the personal note is emphasized. A very large portion of the contents of the ten volumes of Wagner's prose works is devoted to an elucidation of his theories of art and the design of his dramas; it is the preface of Peri and Gluck prodigiously expanded. Berlioz in his *Mémoirs* portrays the events of his life with extraordinary vivacity, and enables us to explain the peculiar char-

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acter of his compositions in terms of his own personality. Wagner, in "A Communication to my Friends," avoids externals in favor of the growth of his mind and his theories.

Liszt and Schumann, on the other hand, never discuss their own works. Liszt affords us but the very slightest amount of biographical material; Schumann none at all. Their work is almost entirely impersonal criticism, inspired by an unselfish zeal for causes and individuals whose interests they had at heart. In only one or two instances, as for example his essay on Liszt's symphonic poems and his reminiscences of Auber, Rossini, and others, does Wagner separate himself from his subject. His book on Beethoven is oddly suffused with Wagnerianism, and the historical portions of his treatise must be read not as scientific discussions but as an elaborate brief for his own cause. His amazingly active mind roamed amid all the intellectual and social questions of his day, but his discussions, so earnest and often so eloquent that they seem convincing while we are under their spell, are not solutions of the problems, but find their chief value in the light they throw upon the fascinating character of their author.

The writings of Berlioz, the witty feuilletonist, have the defects of their qualities. They are brilliant, often paradoxical, always suggestive. Berlioz sincerely loved what is noble in art; no one has written better upon Beethoven and Gluck; but the amount of his sober and reflective critical work is comparatively small; most of it was written for the day only, and his bitter dislike of the critic's vocation prevented him from the highest exercise of his undoubted literary skill. As compared with Wagner, Schumann, and Liszt his learning was slight and his sympathies restricted.

The composer-critic of the future will take Schumann and Liszt for his models, so far at least as their motive and method are concerned. The essays of Schumann have become classic, and it might not be difficult to maintain that they contributed as much as his compositions to the promotion of a higher musical taste in his generation. Besides his expert technical knowledge he possessed great verbal skill, a fine sense of artistic values, a philosophic grasp, a liberality and catholicity of view, and a kindliness to all sincere work so complete that it might well be numbered among the saintly virtues. Before him musical criticism was petty, narrow, occupied with technicalities. Schumann was the father of that higher musical criticism which views the art in its larger historic and social relations as well as the technical and æsthetic. In his writings we find brilliant examples of both the "subjective" and the "objective" methods, as well as that mingling of the two which Liszt declares to be the true ideal of criticism.

¶English readers have no translations of Liszt's literary writings except the *Life of Chopin*, which, with all its interpretative merits, is marred more than any other of his works with his besetting faults of turgidness and sentimentality. But in the six large volumes that contain his critical writings there are many treasures of interpretative exposition and rare felicities of style. His *Letters of a Traveling Bachelor of Music*, written

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on his concert tours from 1835 to 1839, are altogether charming. His long discussions of Schumann, Berlioz, and the program symphony, Wagner's "Flying Dutchman," "Tannhäuser," and "Lohengrin," and the songs of Franz are thorough, just, and illuminating. As a literary writer Liszt was certainly inclined to be diffuse, flowery, and somewhat undiscriminating in his praise, but I suspect that most of the disparaging references to his critical works are made by those who have read only the *Chopin*. If I ascribe to them a higher value it is partly for the light they throw upon the generous, enthusiastic nature of their author, and for the illustrations they give of the broad range of intellectual interests implied in the musical life of the present age.

In recent days the literary activity of musicians seems to increase. Among a multitude of instances I need mention only the brilliant critical work of such composers as Saint-Saëns and Otto Neitzel, the masterly historical work of Sir Hubert Parry, Cesar Cui's standard treatise on Russian music, Felix Weingartner's admirable books on the symphony since Beethoven and on conducting. In Germany, Italy, France, England, and America composers are taking advantage of the abundance of the popular magazines and the growing public interest in the deeper questions of music to come into closer rapport with music-lovers, and to contribute of their experience and special knowledge to the general enlightenment.

It is a tendency in every way to be encouraged. In expounding the mysteries of musical art the practical musician has certain obvious advantages. In the more extended fields of history, biography, and æsthetics he must not be expected to rival the Spittas, the Riemanns, and the Gurneys. On the other hand he is especially competent to give the instruction in practical interpretation, in judgment of technical values, the relationship of means to ends in composition and performance which are so necessary for full appreciation on the part of the amateur. In whatever theorizing or speculation he may indulge he carries the steadying weight of practical experience. His consciousness of his own aims as an artist will often give him a clairvoyant insight into the aims of others. "In order to judge a work of art," says Bougot, "it is necessary to consider it in turn with the eyes of a philosopher, an artist, a poet, and a historian." When the poet, the historian, and the philosopher have done their part the composer lends us the eyes of the artist, and in the four-fold survey nothing of significance in the art-work remains concealed.

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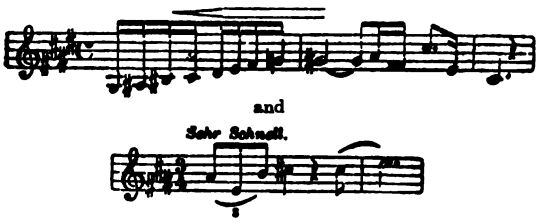
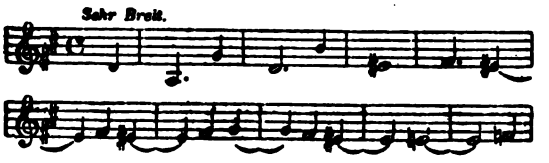
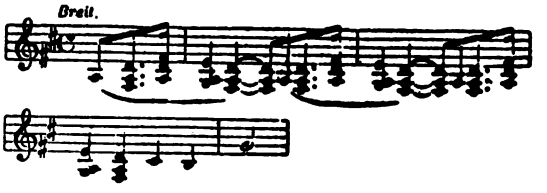
Salome: An Appreciation

*By HUGO REICHENBERGER

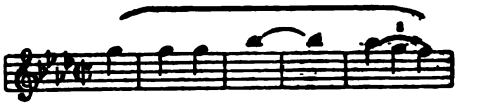
AN enumeration of all the motifs in this dramatic composition would lead us entirely too far; I will limit myself rather to the refutation by means of a few random examples of the reproach of brevity that has frequently been made against Strauss just in regard to his motifs. If he wished to depict Salome's easy mobility with its snake-like lustfulness, he had surely to select a short motif to correspond to the merely momentary continuance of the action. Compare the two chief motifs of Salome:



in which the sinuous serpentine grace of Salome stands out in absolutely plastic form before the eyes. How broad and detailed the composer becomes on the other hand in the delineation of the pathetic, godlike person of Jochanaan:

how striking in the word of God which the latter proclaims:



The opposition and temporary fusion of the two antipodal worlds of the prophet, exalted above everything earthly, and of the king's daughter, supersensual and degenerate through depravity of blood, form in general the fundamental features of Strauss' work of art which cannot but powerfully affect the naive listener, even though unconsciously, and fill the one acquainted with the score with sincerest admiration. When Salome with constantly growing desire asks to kiss the lips of Jochanaan

and the latter refers her to the Savior who alone can save her from sinful desires, then even her wild desire is transformed in the purified conception of the divine disciple into humility and devotion. The violins carry the theme in broadened, reconciling form:

Her desire shall become adoration, her sinful longing shall become a pining for salvation. In this point are united for a moment the fundamentally different worlds of Jochanaan and Salome, only immediately to separate again sharply in the flight of Jochanaan, since she cannot understand him and sees in him only the longed for virility but not the proclaimer of salvation. The reeling drunkenness of the degenerate tetrarch, which is marked by the sharply descending scale consisting of whole notes

*Translated by Charles Gideon Davis.

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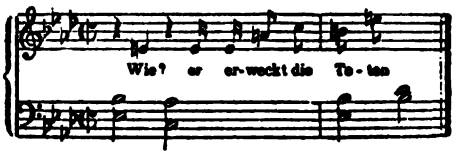
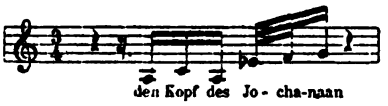
only; his entire misunderstanding of the divine mission of the Savior, which causes him on the occasion of the Nazarene's account of the miracles of Christ to sing in a key quite different from the fundamental one:

the terrible desire of Salome for the Baptist's head, which manifests itself during her dance in the constantly recurring viola-phrase (later also in the horns):

all these features are masterpieces of the art of dramatic characterization in music. Richard Wagner says in his essay *Uber das Operndichten und Componieren* (Ges. Schriften, Band 10, S. 172–3,) with regard to the origin of a musical motif: "Let him (*i. e.* the composer) regard very closely now the person who happens to-day to concern him most . . . . . Let him place him in a twilight, where he perceives only the glance from the eyes; if this glance speaks to him then the form itself will now probably commence to move, which will perhaps even frighten him — to which he however must not object; finally the lips tremble, the mouth opens and a spirit voice says to him something quite real, thoroughly comprehensible, but also unheard of, so that on account of it he awakes from his dream. All is vanished; but in his spiritual ear it echoes still; he has had an 'idea' and this is a so-called musical 'motif'; God only knows whether others have already heard it in the same or similar guise. Does it please this one or displease that one? What does he care? It is *his* motif, quite legally transferred to him by that remarkable character in that strange moment of rapture and given to him as his own." If one now brings the motifs of Strauss into a comparative relation to the forms and soul processes of composition in some such way as I have attempted it above, one must recognize in spite of oneself that he has experienced his characters in the Wagnerian sense, and that his motifs therefore have been born of the spirit of poetical composition. Who will presume to apply here the critic's rule and say: "Too long! Too short! Who would find an end there?" For his consolation let it be said: one of the most striking motifs of Wagner, Lohengrin's interdiction of the fatal question to Elsa:

also lasts only one and one-half measures: "Yet how could I have wished to measure what seemed immeasurable to me?"

If we turn now from the motifs to the musical structure of the whole, we perceive here too a profound grasp of the composition. In the spoken drama a pause had to ensue of course at the different stages where the word stops and the soul experience goes on, and the relation of this pause to the drama had to be left to the feeling of the individual spectator. It is here now that

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the music has set in with convincing power and has created an image of the soul process as it develops, which excludes every doubt. Thus between the exit of Jochanaan and the entrance of Herod which takes place immediately afterwards, there lies a whole world of most violently antagonistic feelings both for Salome and for the spectator who sympathizes with her. The symphonic interlude which Strauss has created in this highly significant place and which depicts with most convincing power the transition gradually taking place in the heart of Salome from the rebellious pride, stung to the quick, of the rejected woman to the gruesome decision to take the kiss that had been refused by the living from the lips of the dead — gives to the feelings of the listener the definite direction indispensable for the understanding and effect of the whole drama. From the moment when Herod is ready to fulfill Salome's request to the moment when her feverish suspense finds relief in the words: "No sound is to be heard . . . . ." the shrieks of the contrabass solo (the once-marked B, with the thumb and index finger pressed upon the string and played with short, sharp strokes of the bow) heard above the mournful tremolo of the basses gives such a convincing picture of the torture of the woman driven to the point of madness by her passionate desire, so that the suspense of the hearer too in anticipation of the entrance of the horrible must reach its climax. The art with which the music has been able here to read between the lines produces therefore an enhancement of the dramatic effect such as cannot be more forcefully conceived.

If there is now added also the splendor and richness of color of Strauss' art of instrumentation for which the orchestra means a still unexhausted sea of new and hitherto unsuspected tone effects; if in the proclamation of Jochanaan there are produced clear, pure harmonies, but blood-curdling cacophonies on the other hand in the depicting of ugly passion — and even the ugly in art has its justification if it is true in expression — if it sparkles, glistens, and gleams in the most glowing colors when Herod promises glittering jewels of unheard of splendor, then the whole results in a work of art complete in itself, in the music of which in the metaphor of Wagner the three principal arts have co-operated in an eminent degree: the poetic art in the invention of the motif, architecture in the structure of the whole, and painting in the the wealth of color of the orchestra.

Therefore I may safely give expression to my conviction that I consider Salome by Richard Strauss the most significant appearance in the field of musical drama since Wagner. Whether the work will mean a permanent acquisition for the repertory of opera stages, is in my opinion just as idle a question as it is dangerous to give room here for prophesy at all. Let us rejoice in that which a great spirit has given us. The vista of the future remains forever closed to our eyes.

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The Great Symphony Orchestras of America

III. THE BOSTON SYMPHONY ORCHESTRA—By WALTER R. SPALDING

THAT Boston should be the home of the most distinguished of the permanent orchestras of America is merely a natural result of evolution, for a brief review of the many musical organizations in that city during early days will be sufficient to show how thoroughly the soil had been prepared and how indispensable a factor in the life of the community orchestral music had become.

Like many other good and worthy things in the history of Boston the Symphony Orchestra has a relationship in its growth with Harvard University and with the enthusiasm and patronage of Harvard graduates. In the year 1908 the Pierian Sodality of Harvard is to celebrate its one-hundredth anniversary of continuous existence as an organization for the performance of orchestral music. When we become aware how comparatively late was the appearance in our orchestras of modern solo instruments, it need not surprise us to learn that in the years 1820-30 this band often consisted of eighteen flutes,* three violins, and a stray violoncello or two.

In 1828 for instance there was said to be but a single oboeist in North America — his whereabouts, whether in Boston or Baltimore, being a matter of dispute, truly a rara avis. In 1830 a New York critic speaks with wonder of the presence in an orchestra of two horns and a clarinet, the latter used as a substitute for the oboe, "an instrument but little known in America." The oboe was not permanently in a New York orchestra until 1839. In 1831 another reviewer bewails the impossibility of a performance of "Guillaume Tell," six violoncelli being unheard of and an English horn not having been imported. In fact the English horn was a novelty as late as 1843.

To return, however, to the Pierian Sodality, for many years it has been a very adequate band and is an important factor in the musical life of Harvard. Closely connected with the Pierian Sodality is the Harvard Musical Association, founded in 1837 at a meeting of the former society. Originally composed of Harvard alumni, it now contains many graduates from other colleges and also professional musicians of distinction who are not college men. This association, through its fine library and the enthusiasm of its members, has exerted a great influence upon music in New England, and when orchestral matters were at a low ebb in Boston furnished an orchestra for the city largely at its own expense.

Boston has the honor of being the home of the first permanent orchestra in the country, the Philharmonic Society, founded in 1798-1800 by Gottlieb Graupner. Although this band never consisted of more than ten or a dozen ill-assorted musicians, it deserves mention as the earliest forerunner of the orchestra of to-day. The last concert of the Philharmonic Society was given November 24, 1824.

* At that period every young man of fashion was expected to play the flute as an indispensable accomplishment.

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There now occurred an interregnum of sixteen years, and then, through the offices of the Academy of Music, founded by such distinguished citizens as Lowell Mason, George Webb, Samuel Eliot — an ancestor of the present head of Harvard University — and William Woodbridge, an orchestra of from twenty-five to forty performers was organized which in 1840 first introduced Beethoven's symphonies to a New England audience. This orchestra lasted for seven years. After its dissolution orchestral music was kept alive by the concerts of the Musical Fund Society until the year 1855.

Meanwhile the Germania Orchestra had been founded, largely composed of German refugees of the political revolution of 1848-50 — the same in which Wagner figured and which was the cause of the twelve years' banishment from his native country. This orchestra of about fifty members, all good players, was the largest and best equipped in America up to that time. It performed standard classical works, giving to Boston in 1852 the first hearing of Beethoven's Ninth Symphony, and its conductor, Carl Bergmann, was a musician of considerable repute.

In the latter fifties the growth of orchestral music was slow and uncertain, and during the Civil War artistic enthusiasm naturally languished, although from 1855 to 1863 Carl Zerrahn, originally a flute-player in the Germania orchestra, gave a series of concerts with an organization called the Philharmonic Orchestra. From 1863 to 1866 there was no symphonic orchestra in Boston, but shortly afterwards the Harvard Musical Association came to the rescue and for several years had concerts given by the Harvard Symphony Orchestra, which was conducted by Carl Zerrahn.

From 1870 to 1880 was a time of artistic ferment in Boston and at first there seemed to be a likelihood of too many orchestras. The Harvard Symphony Orchestra, under the influence of John S. Dwight and other conservatives, clung almost exclusively to the old school of Haydn, Mozart, and Beethoven, although during this decade Boston had become the home of many young foreign musicians, who were in sympathy with the works of Berlioz, Wagner, Liszt, and other moderns. Furthermore, Theodore Thomas had made several tours to Boston with his orchestra which did so much to introduce the works of Wagner to American audiences. This state of things led to the formation of a second orchestra, the Philharmonic Society, a rival to the Harvard Symphony. It was conducted by Bernhard Listemann, Louis Mass, and Carl Zerrahn.

Even Boston, however, could not adequately support two orchestras, and so the time was ripe for all the good preparatory work which had been done to be summed up in one organization, endowed by a permanent fund and independent of the caprices of popular taste. Henry Lee Higginson, a Harvard graduate, and a man of great liberality and public spirit, now came forward and founded the Boston Symphony Orchestra at his own personal risk.

Mr. Higginson, who had completed his education in Vienna, was thoroughly familiar with the best standards of

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HENRY L. HIGGINSON

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European orchestral playing, and to quote his own words, had long cherished the idea of "having an orchestra which should play the best music in the best way, and give concerts to all who could pay a small price." On March 30, 1881, the details of his scheme were declared in the Boston newspapers as follows: "the orchestra to number sixty players and their remuneration to include the concerts and careful training. Concerts, to be twenty in number on Saturday evenings from the middle of October to the middle of March. Single tickets from 75 to 25 cents; season tickets from 10 to 5 dollars. Orchestra to be permanent and to be called the Boston Symphony Orchestra." Georg Henschel, a famous baritone singer, one of the many young Germans residing in Boston, was appointed conductor and Bernhard Listemann concertmeister. The first concert took place October 22, 1881, with the following program:

Overture, Dedication of the House	Beethoven
Air, Orpheus	Gluck
Symphony in B flat major	Haydn
Ballet music, Rosamunde	Schubert
Scena, Odysseus	Max Bruch
Festival Overture	von Weber

At the last concert of the first season, the Ninth Symphony of Beethoven was performed in its entirety. The series was later extended to twenty-four Saturday evening concerts, each preceded by a public rehearsal on Friday afternoon.

Henschel, though without experience as an orchestral conductor, was a comprehensive musician, endowed with a keen artistic temperament. He returned to Europe in 1884, having done thoroughly well the pioneer work for which he was engaged.

If ever an organization has owed its chief characteristics to one man, such a debt is owed to Wilhelm Gericke, who fashioned it after his own imperious will in much the same manner as Frederick the Great organized the German army. Gericke was brought by Mr. Higginson from Vienna, where he had been a colleague of Hans Richter at the Imperial Opera. The whole technic of the art of modern conducting was at his finger-tips, and under his power of organization and vigorous discipline the somewhat heterogeneous mass of players became a coherent body, and in five years had attained those qualities for which they are still justly celebrated — superb attack, perfection of ensemble, euphony and variety of tone.

Although other conductors have since added certain nuances of expression and greater freedom of interpretation, yet the above fundamental qualities will always be credited to Gericke. That such is the opinion of the Boston public was well shown by the spontaneous and affectionate ovation given to him when he finally left the orchestra in the spring of 1906. Likewise during Gericke's first term so many changes were made in the personnel that the orchestra, instead of a combination of routine players, became a body of distinguished musicians, several of them composers, notable for their esprit de corps.

Such additions were Mr. Loeffler, Mr. Svecenski, Mr. Roth, the Adamowski brothers, Mr. Strube, Mr. Schuecker,

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and others. This enlightened policy later caused the arrival of Mr. Longy, Mr. Macquarre, Mr. Pourtau, a real genius, who unfortunately lost his life a few years ago in the ill-starred French steamer La Bourgogne, and Mr. Hain — to name only a few. These men are among the finest soloists on wood-wind instruments in the world, and their presence has made the orchestra known as a "band of virtuosi."

After his first five years of formative work, Gericke returned to Vienna and was succeeded by Arthur Nikisch of Leipsic, a man of intensely poetic nature and great originality of conception. He found a superb instrument ready for his subjective touch and superbly did he play upon it. Nikisch has since become the most celebrated conductor in the world — if any single man is to be picked from among the three or four very great ones — and this fame could be foreseen in those early days, for certain of his renderings, especially of Schumann, Liszt, and the modern romantic school, have never been surpassed.

In 1893 Nikisch displayed certain of the "eccentricities of genius" in regard to the obligations of his contract, and withdrew in rather unpleasant circumstances, to be succeeded by Emil Paur, also of Leipsic. Paur was entirely different from either of his predecessors, of a vigorous, impulsive nature, somewhat lacking in the delicacy of Nikisch, and by no means equipped with Gericke's broad technic as a conductor. He was thoroughly sincere however and a hard worker, and whenever a composition was one of "blood and iron," it was sure of a good interpretation under Paur. His readings of Tschaikowski's *Pathetique* and certain of the Symphonic Poems of Strauss are still vividly remembered.

¶In 1898 Gericke returned to the orchestra after nine years' absence and remained until the spring of 1906. In these eight years there have been several changes in the personnel of the orchestra, most noticeable of which were the withdrawal of the Kneisel Quartet and the resignation of Mr. Loeffler. The Quartet found they could no longer stand the strain of orchestral routine and of frequent traveling and at the same time preserve the high standard of their quartet work, and Mr. Loeffler wished to devote himself entirely to composition.

Although these were severe losses for the orchestra, they were justified from a broad point of view. The four wonderful artists who comprise the Kneisel Quartet are more unique in that capacity than as members even of the Boston Symphony Orchestra. They have since attained world-wide recognition, and by opening up new fields of chamber music and by the ideal rendering of standard compositions have been of incalculable artistic and educational value to the whole country. Mr. Loeffler, with entire freedom to develop his poetic nature, has become one of our most original writers for the modern orchestra.

During Gericke's last term of office the orchestra became firmly knit together, many of the members had married and settled, making America their permanent home, and a Pension Fund had been started, so that the players in time of need or in old age might have

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KARL MUCK

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definite resources. Likewise Gericke, though by nature rather pedantic and inclined to be somewhat of a martinet, mellowed greatly during these years. Especially during the seasons '04–'05 and '05–'06 a delightful rapport between conductor and orchestra was noticeable, and the result was some remarkable performances of great masterpieces, of particular note being Franck's D minor Symphony, Mahler's Fifth Symphony, and Tschaikowski's Symphonic poem, Manfred.

Undue familiarity however, even with the best of things, breeds a lack of reverence, and it was gradually felt on both sides, by the orchestra and by the conductor, that Gericke's personal appeal was weakening. When this subtle bond is broken, the time has come for a change, and so in May, 1906, Gericke resigned, leaving behind him a host of friends and with the satisfaction of having done a great musical work for America.

At present there is no permanent conductor of the orchestra. In the autumn of 1906, through the courtesy of the German Emperor and the efficient negotiations of Mr. George W. Chadwick who happened to be abroad at the time, Dr. Karl Muck of the Royal Opera of Berlin, came to take charge of the orchestra for a single year. This temporary arrangement was extended this last spring to provide for the coming season. The Emperor takes a keen interest in the development of education and of art in this country, and this feeling has been manifested in several ways, notably in his frequent gifts to the Germanic Museum at Harvard.

In a characteristic message from him, received by Mr. Higginson last spring, he states that though Dr. Muck was his favorite conductor, he was glad to grant him leave of absence for another year and to have him conduct an orchestra which was organized not for *private gain*, but solely for the *artistic enjoyment and cultivation of the public.*

¶Dr. Muck is not only a highly gifted musician, but a man of distinct artistic and literary culture — probably the broadest personality which has ever been brought to bear on the orchestra. His new life and spirit were seen at once in its playing, and last winter Boston enjoyed some soul-stirring performances, among which of especial note may be mentioned the rendering of Beethoven's Fifth and Seventh symphonies, of Brahms' First Symphony, and of Strauss' Symphonia Domestica which was repeated by popular request. Dr. Muck is a keen analyzer and studies a score with the greatest care before beginning rehearsals. In performance every detail and subtle nuance is brought out with convincing effect, and yet the unity and the broad effect of the composition is not obliterated.

It is not too much to say that by the fire and freedom of his interpretation Dr. Muck entirely revitalized certain routine pieces which the habitual concert-goer was prone to think had forever lost their significance. Also for the first time in many years the orchestra produced a real pianissimo — something quite different æsthetically from playing "rather softly" — and what a joy it was to hear once more the brass peal forth in all its glory. For Gericke by temperament had a tendency to oversubdue that wealth of color and to

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deaden that abandon in feeling which are so necessary in modern compositions. Dr. Muck in concerts often allows the orchestra to play for quite a time without conducting it — showing how thoroughly at home in the composition the players have become and how much personal interest there is in an ideal performance.

The great gain which a permanent orchestra causes in the artistic appreciation of a community was vividly shown by the enthusiasm displayed at the glorious performance of Brahms' First Symphony. This is a work of deep import and of a wealth of meaning and presupposes on the part of the hearer a degree of intelligence and mental concentration commensurate with the imagination and constructive power expended in its creation. The writer well remembers when Gericke some twenty years ago began to play the symphonies of Brahms. A single hearing of any of these great works merely begins an acquaintanceship. They must be heard again and again, must be studied and thoroughly known; then they make their irresistible way, and become a priceless possession of every lover of music. At first the audience would stay for the first movement or possibly the first two movements, and then leave the hall in scores. Even critics who ought to know better indulged in facetiæ, such as — "in case of fire, play Brahms." But Gericke was undeterred and kept on applying the principle of Thomas when he introduced the works of Wagner to Chicago audiences — "If the people of Chicago don't like the works of Wagner, they must hear them until they do." Little by little more people stayed — there was something worth while in a Brahms symphony after all. Finally when Dr. Muck performed the C minor Symphony this last season, not a person left the hall and at the close the audience rose in numbers and wildly applauded, literally carried off their feet by the glorious appeal of this music which they had gradually come to understand and hence to love.

The Boston orchestra is not meant to be a hot-house for the budding genius of those who are endeavoring to write "American Music" so-called; but whenever any American composer has written worthy music it has been treated on a perfect parity with representative work of other nations. A cursory glance through the programs will reveal this policy in the frequent performance of compositions by Paine, Chadwick, MacDowell, Parker, and Foote, and every legitimate encouragement has been given to the more modern school represented by Loeffler, Converse, Hadley, Brockway, and others.

A word should also be said in this connection about the many off-shoots of the orchestra — the Hoffman Quartet, the Adamowski Quartet, the Symphony Quartet, and in many ways the most unique of all, the Longy Club of players on wind-instruments. All these organizations, by their numerous concerts and by their tours through the country, have done notable service in the elevation of musical standards.

Mr. Higginson has not founded the orchestra to win the applause of the populace and he is doubtless weary of praise, but nevertheless no article on the orchestra can close without a heart-

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FREDERICK ARCHER

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felt tribute of gratitude to him for his far-seeing artistic policy and for his never-failing liberality. The love of music being the most primitive and universal of the spiritual cravings of man, there should be in every large city of our country an opportunity for the regular satisfaction of this love. With the enormous increase in our national wealth nothing is needed but intelligent enthusiasm and generosity. No more practical expression of gratitude can be shown Mr. Higginson than by letting him see his noble example put into practice, especially in the South and West.

With a good orchestra playing noble music in every large city, we should soon be known not merely as workers in iron and steel and as men given up exclusively to the acquisition of wealth, but as a people of great artistic possibilities, and we should then begin to manifest that devotion to art which among enlightened nations has always followed the attainment of material prosperity.

For early historical data the writer is much indebted to the *History of American Music*, by Louis C. Elson. Personal views are founded upon actual hearing of the concerts, at which, with slight intermissions, the writer has been a constant attendant since 1879.

IV. THE PITTSBURG SYMPHONY ORCHESTRA — By ADOLPH M. FOERSTER

PASSING through divers evolutionary stages of development, the Pittsburg Symphony Orchestra ranks easily with the foremost of this country. It has become a potent factor in our national musical education through its artistic proficiency, its exalted ideals, and its extended non-local activity.

From a symphony orchestra virtually radiate the most valuable musical influences, and Pittsburg, with its many adjacent towns, has profited immeasurably through this beneficial medium. Though this city is too generally recognized for its industrial and commercial pursuits, its relation to art matters is apt to be regarded superficially.

However, the present abundantly equipped Carnegie Institute (Music hall, Art gallery, Library, Museum, and kindred other departments) coupled with the characteristic energy of its people, would seem to prognosticate great possibilities for the future of this city.

Every large city has had at some period its ambitious orchestra; of the Pittsburg precursors we shall recognize but two, that struggled through the vicissitudes of musical and financial discouragements, but did excellent missionary service, and are worthy of record for their commendable endeavors.

The first orchestra worthy of that appellation bore the name "Germania"; it was founded about 1873–74, by George Toerge (conductor), whose brother, Frederic G. Toerge, acted as concert-master. Beginning with thirty-five men, the orchestra was frequently augmented to forty-two. The pro-

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grams were made up chiefly of symphony-movements, overtures, and music that could be performed adequately. At first, the concerts were given at Mercantile Library Hall, but those given later at Silver Lake Grove proved financially more advantageous.

The next attempt was made by Carl Retter, who called together and organized what was known as Retter's orchestra. For a brief time the orchestra was under the leadership of Fidelis Zitterbart, a musician of much ability. However, in 1878, Mr. Retter was again elected conductor, and the orchestra received the name Symphonic Society. On October 11, 1878, the orchestra of forty men gave its initial concert at the Fifth Avenue Lyceum, when the program comprised works by Gluck, Beethoven, Boccherini, J. Strauss, and Keler-Bela. During the season 1878–79 the orchestra was several times augmented to sixty men and a series of five public concerts was given. In 1879 Mr. Retter left the city (temporarily it proved to be) and Adolph M. Foerster was chosen conductor of the orchestra, holding the position for two consecutive years. During this orchestra's career it was frequently associated with the Gounod Club, Clement Tetedoux (conductor), who did much for good music, bringing out operas, oratorios, and cantatas of serious content.

The name of Henry Holdship should ever shine brightly on the record of those years. He was president of the Symphonic Society and an ardent coworker of the Art Society, which in later years became potent in the city's musical affairs. While conditions were not ripe for establishing a permanent orchestra, the interim was filled out by frequent performances of orchestral works in conjunction with the Mozart Club; James Polk McCollum (conductor), practically continued the work left off by the departure of Mr. Tetedoux. The Mozart Club has, in recent years, abandoned orchestral works at its concerts, yielding to its mission, the performing of choral music only. The valuable service rendered in behalf of orchestral music during that earlier period deserves special mention, since financial means could not be secured to resuscitate the Symphonic Society, which had disbanded.

¶It might be appropriately said that an "incident" brought about the possibility of establishing the Pittsburg Symphony Orchestra. The twenty-eighth National Sængerfest, held in Pittsburg, June, 1896, aroused the first impulse of bringing order out of the chaos existing at that time. It was to create an orchestra for this great event and thus lay the foundation for a permanent organization to give concerts at Carnegie Hall, then nearing completion. Though concerts were begun a few months after the dedication of the hall, the orchestra was not, however, engaged, since the elaborate programs designed excluded the possibilities of adequate interpretation by the orchestra as then equipped. Perhaps to no other one man than to Charles W. Scovel is due the credit of solving the intricate problem of establishing the guarantee fund, bringing the different elements into harmony, and thus making the orchestra a possibility. Mr. Scovel was an unrelenting person in the management

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ADOLPH M. FOERSTER

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of the Art Society (also a critic and connoisseur) and a member of the music committee, acting in conjunction with that time-honored association — consequently the desired result was soon attained and his enthusiasm rewarded.
¶Frederic Archer, who had been chosen city organist and musical director of Carnegie Music Hall, was elected the first conductor of the orchestra. While pre-eminently an organist of extraordinary attainments, he had had experience in England as an orchestral leader; thus did he prove to be a rather unique personage, as conductor, organist, lecturer, and writer, in this city.
The first concert of the Pittsburg Orchestra was given February 27, 1896, with an orchestra of fifty players.

PROGRAM OF FIRST CONCERT
Soloist: Mme Emma Juch, Soprano

Symphony No. 3, in A Minor, (Scotch) Mendelssohn
Aria, "Ah Perfido" - - - Beethoven
"Rigaudon De Dardanus" - - Rameau
(Orchestration by Gevaert)
Marche Heroique - - - - St. Saëns
INTERMISSION.
Suite (Scenes Pittoresques) - - - Massenet
Song (The Lorelei) - - - - Liszt
Overture (Rienzi) - - - - Wagner

During the first season only twenty concerts were given, and none out of the city; but ever since, the orchestra has traveled, and in recent years very extensively. Mr. Archer's career covered a period of three years. Burdened by many untoward circumstances, he should ever be revered for his earnest endeavors and for the dignity with which he filled his post.
In 1898 Victor Herbert, whose activity lasted for six seasons, was chosen conductor. Possessing great familiarity with orchestral resources and being a persevering worker, his influence exerted itself beneficially for the orchestra. Brilliancy and verve were the most prominent characteristics of his work, sometimes, though, his exuberance seemed rather excessive; what often appeared an advantage in modern music proved a detriment in the classical. Mr. Herbert's advent was marked by virility, and his programs were never tedious. During the greater part of his incumbency the orchestra consisted of sixty-five men.
Emil Paur became conductor of the orchestra in 1904. An artist of great experience, with a devotion to classical music quite as absorbing as that for the ultra-modern, under him the orchestra has attained an altitude of excellence that has given it an enviable reputation ever since, and elevated it to meet the demands of the most complex scores in existence. Mr. Paur has sought to make the works of Brahms more delectable, and probably has succeeded; yet, it cannot be said that any great amount of propaganda will make this composer popular in the sense that many others are popular; the endeavor is laudable, nevertheless. It must be recorded that ever since Mr. Paur has conducted the orchestra the non-local financial as well as artistic successes have been much increased. The orchestra is a regular visitor each season to many large cities. Probably nowhere has the orchestra harvested greater glory than in conjunction with the Mendelssohn Choir of Toronto, Canada, of which A. S. Vogt is conductor. Each season the demand for the orchestra has increased, and thus it has

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become a national educator, a notable benefactor in the musical development of this country, probably traversing a larger area than any of the great symphony orchestras.

Mr. Archer was represented on the programs by an adaptation of Bach's G minor organ fugue. Victor Herbert brought out several new works of his own, besides some of older date: Suite for strings; Suite Romantique; Hero and Leander; Woodland-Fancies, and Columbus suite. Mr. Paur presented a concerto for violin and one for piano. American composers represented were: Mrs. H. H. A. Beach, G. W. Chadwick, Arthur Foote, A. M. Foerster, Henry K. Hadley, H. H. Huss, Edward MacDowell, Arthur Nevin, Fritz Stahlberg, Frederick Stock, F. van der Stucken, and Arthur Whiting; most of the best European composers were also represented. The guest conductors were: Richard Strauss, Eugen d'Albert, Walter Damrosch, and Edward Elgar.

¶The orchestra has flourished largely through the liberality of music-loving citizens, who comprise the list of guarantors. The orchestra committee that has stood by the welfare of its destinies for many years is composed of: James I. Buchanan, chairman, J. B. Shea, Wm. McConway, Edwin Z. Smith, and James H. Park. In 1897, Mrs. C. L. Magee, through the Art Society, sought to stimulate musical creation in this vicinity and offered a prize of $250, to be divided respectively: $150 for the best orchestral work, $50 for the best song, and $50 for the best piano composition. The orchestra-composition award was divided, the judges declaring two works of equal merit: Overture, Richard the Third, by Fidelis Zitterbart, and Prelude to Goethe's Faust, by Adolph M. Foerster; both works were played at the annual orchestra concert of the Art Society, December 27, 1898.

The Art Society (which has concluded its thirty-fifth season) is tendered one concert each season by the Pittsburg Orchestra, because of its managerial relations. The Mozart Club and the Apollo Club (Rinehart Mayer, conductor) have had the co-operation of the orchestra at their concerts, the Mozart Club regularly during the orchestra season. For the past twelve years the Pittsburg Symphony Orchestra and Art Society were under the executive management of George H. Wilson (formerly identified with the Boston and Chicago Orchestras) who was also compiler and editor of the interesting program-books for the symphony concerts. Of his fealty and competence as manager the results furnish their own commentary. His lofty attitude materially raised the artistic standard.

¶Altogether, Pittsburg's era in music is notable for its high purposes; and regret is felt that the many great music festivals could not be included in these annals, that were given under the leadership of Clement Tetedoux, Theodore Thomas, and Anton Seidl. Two artistically important Sængerfests were given under the direction of Heinrich Zoellner and Arthur Claassen, respectively; the latter had the co-operation of the Pittsburg Orchestra.

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EMIL PAUR

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The Musical Art Society of Chicago

By GLENN DILLARD GUNN

THE serious musical life of Chicago, like that of many another American city, began with its first great choral society. For many years the Apollo Club was the center of our concert life, and it was directly through its influence that Theodore Thomas first brought his orchestra to the city. When, in the course of subsequent events growing directly out of the activity of the Apollo Club, the Thomas Orchestra became a permanent factor in our musical development, there ensued a readjustment of the center of musical influence. The oratorio had prepared the public for the symphony. Henceforth the orchestra contributed in greatest measure to the musical upbuilding of the community. Choral music fell into a place of secondary importance, and though the Apollo Club maintained and even increased its hold upon the interest of the public, like every large body of amateur singers its repertory was limited to the choral works in larger form and the more complicated examples of the polyphonic modern schools, for the appreciation of which the orchestra had long since developed the capacity of the public, remained unheard and unknown.

There was room therefore for another choral organization in Chicago. There was still an important place to be filled in our concert life. And with the first concert of the Musical Art Society, in Orchestra Hall, on April 21, 1906, it was generally felt in musical circles that that place had been filled. The new organization made its initial appearance under most favorable auspices. To a program of the Thomas Orchestra it contributed Palestrina's "Gloria Patri," "O Magnum Mysterium" of Vittoria, "O Death Thou Art the Tranquil Night" by Peter Cornelius, and Liszt's setting of the Angels' Chorus from Goethe's "Faust." Perhaps the best impression of the quality of the performance can be formed by prefacing a detailed critical estimate with some more particular account of the new society. It comprised fifty-four of the foremost professional singers of Chicago who four months before the first concert had gathered under the leadership of Clarence Dickinson, a prominent organist and choirmaster of the city, to study the great a capella works of classic and modern masters. From the first rehearsal the interest and enthusiasm of the singers was the keenest. They gave freely and gladly of their time, with no hope of remuneration and for the pure joy of the task they had set themselves.

Measured in public enthusiasm on the occasion of their first concert, their reward was ample. And the performance in turn, was of such a nature that it fully justified this enthusiasm. It is not too much to say that in their first concert Mr. Dickinson and his singers set a new standard for choral music in Chicago. The ensemble was practically perfect. The polyphonic intricacies of the Palestrina work demonstrated at once and convincingly the nicely adjusted balance between the various parts. And the tone quality was a revelation. The sopranos were like

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one perfect voice, pure, clear, warm in color, and splendidly brilliant in the upper register. The contraltos and basses fully equaled them in point of tone quality and if the tenors fell a little short of the exalted standard set them by the other parts in this respect, because of one or two inadequate voices, they easily remained the best tenors ever assembled in chorus in Chicago.

As for precision in all mechanical details of rhythm, accent, correct entrances, and tasteful manipulation of dynamic contrasts, the performance left nothing to be desired. All the subtler interpretative problems were handled with a certainty and deftness that indicated a remarkably high standard of musicianship on the part of the conductor and the members of the chorus, collectively and as individuals.

It was not surprising therefore that not only from the press and the public, but from some of the foremost musicians of the city as well, the Musical Art Society received the most hearty encouragement. Conductor Stock of the Thomas Orchestra suggested a plan by which the new society should collaborate with the orchestra the following season. But it was finally decided to maintain the Musical Art Society as an independent organization. The society was incorporated, officers were elected, and by means of associate memberships at $50 per year the public was given an opportunity to express its appreciation of the new organization in substantial form. The response was so generous that the expenses for the ensuing season were practically guaranteed in advance. In the meantime the interest of the public in the more serious forms of choral music steadily increased. The society was in demand for outside engagements and the season 1906–07 closed with a small margin of profit in the treasury.

The members of the society still donate their services. Each holds a block of stock which may in time acquire some intrinsic value and may even pay dividends. But it is not the desire of the members to make the Musical Art Society a successful business venture. They are entirely willing to continue as they began, donating their services to art for art's sake.

One measures their reward, therefore, in the admirable artistic results attained during the season 1906–07. In the first place they made the musical public of Chicago acquainted with a number of important classic and modern works. The first concert took place December 3, in Orchestra Hall, and presented a program comprising a number from the B minor Mass of Bach "Cum Sancto Spiritu"; the same master's motet "Sing Ye to the Lord," a "Benedictus" by Gabrielli, for triple choir; "Adoramus Te" of Palestrina; "Ave Maria" by Liszt; Taneyef's "Sunrise" (eight-part chorus), "Intermezzo" of Lassen; and "Wanderer's Sturmlied" by Strauss.

The Thomas Orchestra assisted in the opening and closing numbers and contributed further Felix Mottl's transcription of a ballet suite by Rameau.

The second concert took place March 19, and presented in addition to a movement from an unknown symphony by Dittersdorf, a second Bach motet, "Praise Ye the Lord," the Sanctus

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CLARENCE DICKINSON

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from the B minor Mass, "Stabat Mater" by Palestrina; "O Filii et Filae," Laisring; "Crucifixus" Lotti; "Illa Trinita Beata" (traditional); Tschaikowsky's "Light Celestial"; "Frueh-lingsnacht," Humperdink; "Der Heinzelmaennchen von Coeln," Dræseke; and the Angels' Chorus from "Faust," Liszt, to which Mr. Dickinson supplied the orchestration.

Mr. Dickinson has shown himself an admirable master of chorus. His task is of course made easy by the exceptional ability of the singers with whom he has to deal. Much of the mechanical side of rehearsal is spared him. The consequent close attention to interpretative detail reveals itself in the remarkable finish of the performance, which, whether in the scholarly counterpoint of a twelve-part chorus of Bach or Palestrina, or the dramatic effects of Strauss or Taneyef, definitely portrays the intentions of the conductor. But Mr. Dickinson never makes the mistake of treating his chorus unvocally, and in selecting and arranging his programs has been careful to avoid such modern compositions as place too severe a task upon the singer. His feeling for polyphonic effects is unerring, and the subtle problems of dynamic proportions that there arise are handled with skill and authority. With this one season he has made an honorable place for himself and for the Musical Art Society and the programs of the present season fully maintain the standard already established. They include some eight and twelve-part works of Palestrina and his school, a number from Grell's sixteen-part mass, and some representative Bach numbers. Modern composers are represented by Hugo Wolf, Max Reger, Anton Bruckner, and Richard Strauss, while such men as MacDowell, Cornelius, Lassen, furnish lighter numbers.

Hungarian Music

By A. DE BERTHA*

HUNGARIAN music is a little world by itself. Its origin, its history, its æsthetics, its influence, and its future form an interesting and instructive subject of study. If I may be permitted to give here a summary of the labors of those who have devoted themselves to the study of Hungarian music, it will be a satisfaction to my patriotism and I hope that on the other hand my explanations, in view of the novelty of the sources from which I have taken them, will be of interest to the reader also.

It is not without good reason that I have refrained from using the adjective "Hungarian" in speaking of the "music" under consideration. Franz Liszt, after writing his *Rhapsodies hongroises*, was bold enough to affirm in his famous

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book: *Les Bohémiens et leur musique*, that the so-called "Hungarian music" was really the music of the Gypsies and that to attribute it to the Hungarians was only a little consolation given to the latter because of the generous hospitality with which they welcomed and kept the Gypsies. That is to say, the Gypsy music has been fathered upon the Hungarians, a proceeding which was excused by the extenuating circumstances of their kindness to the real authors of that music!

This theory is an outrage to Hungarian genius, still further aggravated by the fact that the book was re-edited when Liszt was already director of the Conservatory at Budapest, at the head of which he had been placed by the Count Jules Andrassy *père*, to give him a sinecure in his own country and the renown of his name to the new institution. It is a theory which cannot be sustained and which must have originated in the brain of some persons who had no understanding whatsoever of the Hungarian language or character. (It is well known that Liszt left Hungary at the age of ten and that his mother was an Austrian who did not even speak Hungarian.)

The truth is that Saint Gérard, bishop and martyr, who lived in the first half of the eleventh century established the existence of popular Hungarian melodies (*symphonia Ungarorum*) whose originality had forcibly struck him, as a Venetian. Now the Gypsies did not appear in Europe until the end of the fourteenth century. Besides this indisputable testimony, supported by documents, there is another proof no less convincing in the fact that Hungarian music and Hungarian poetry are based upon the same principles. This base is the choriamb (— *v v* —), with the cesura at the end, in poetry. And this is not the only proof. It is a noticeable fact that in Hungarian, the accent always falls on the last syllable, whether it is long or short. A peculiarity which is reproduced also in Hungarian music, rendering its execution quite difficult for Aryans who are accustomed to confuse accent (stress) with length (quantity).

It is a curious fact that the choriamb predominates not only in Hungarian, but that it is a characteristic of the poetry of all the Hungarian-Finnish race, since in the Kalévala, the national epic of the Fins, whose ethnic relationship with the Hungarians is established without a doubt, it is constantly employed even to the extent of rendering the poem somewhat monotonous.

Besides, the Gypsies were not the only people who devoted themselves to music in Hungary at the end of the Middle Ages. There were players on the lute of great renown, such as Bakfark whose compositions are found in the musical scores of that period, notably in the selections entitled: *Passa mezzo ungherese*. By the side of these virtuosos and their instrumental music, the Hungarian minstrels, the *hegedõs*, obtained considerable success in the courts of the rulers of the oligarchy: the most celebrated of these poet-musicians was Sebastian Tinodi (1510–1557). He published a poem on the heroic defense of the city of Eger (in Hungary) noting down by means of the conventional signs employed in writing music at that time, the melody to which his couplets

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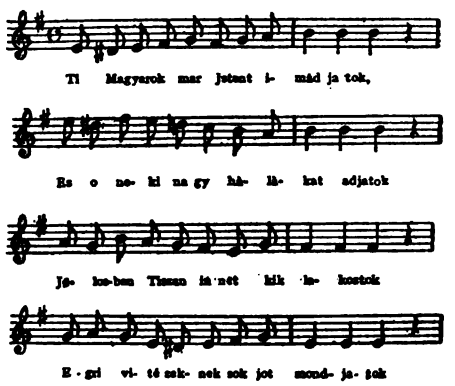
were to be sung. After deciphering them, the historian Etienne Bartalus transcribes it thus:


Ti Magyarok mar Istent i- mád ja tok,
Es o ne- ki na gy hä- lá- lat adjatok
Jo- ka-ban Tiszan in nét lik le- hostok
E - gri vi- té sek- nek sok jot mond- ja- tok

(You Hungarians, worship God, and give thanks to him abundantly: especially you who live this side of the Tisza, you should praise heartily the heroes of Eger.)

It is evident that Hungarian music occupying as it did the attention of renowned musicians and professional poets might with time have developed as did its sisters in Germany, France, and Italy. But Turkish domination in this country stifled at their very birth any attempts, however feeble, at artistic excellence and thus retarded by a hundred and fifty years at least the intellectual evolution of the Hungarians. The result was a scarcity of musicians until the nation was delivered from the Ottoman yoke (1686).

Then the Gypsies, who are undoubtedly endowed with musical ability, invaded the ground of national music, and appropriated it, in opposition to artistic music, which was looked upon with distrust, being considered as an agent of the germanizing tendency of the court of Vienna. This was the aureole with which Gypsy music has been invested in the imagination of Hungarians, especially since François Rakoczy II took it up as his favorite amusement in his campaigns against the Imperial government (1703–1711). Hence the pompous name *national musician* given to this foreigner of obscure birth, in no way related to Hungary and considered by the latter as belonging to an inferior race, incapable of becoming civilized or of being useful in any public function or in any trade or profession whatsoever.

¶But the childish pride of the Gypsy was flattered by having a part to play in the mighty struggle between Hungarian constitutionalism and Imperial obsolutism; he felt himself a man and in spite of his inveterate apathy and recognized lack of morality, he felt himself more intimately connected with the Hungarian nation than with any other. The relations between a Hungarian and a Gypsy were not only those of a dilletante and a musician, there was besides the common feeling that they were fighting together in the same cause, the noblest of all — liberty!

Unless this secret comradeship is admitted, it is impossible to understand the virile compositions of such a musician as Bihari, the violinist who was so applauded at the congress of Vienna, or the vigor with which Gypsy orchestras play selections from Hungarian music. Then they lose their pariah-like indolence, their lazy voluptuousness, and become the faithful interpreters of the noble dignity, the comforting serenity, and the wholesome gayety of the Magyars. This it is which inspires them when they seem to call to life a past filled with epic deeds, with feats of warlike bravery, and chaste and de-

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voted love, and the joy which comes from obstacles overcome. In Russia and in Spain they serve only to furnish spice to forbidden amusements by which they are debased and kept in their state of degeneracy which they carried with them in Europe from their mysterious fatherland and as the punishment inflicted on the whole race for the original sin of their first parents. ¶In Hungary, however, their violins are so many weapons with which to combat the dumbness of absolutism, so many trumpets to express the patriotic grief of a people which has long suffered disaster, and to announce to the world with unshaken faith the resurrection of its past of forty years ago and to prophesy its future greatness, now greatly at a discount.

II

Having established the fact that there is such a thing as Hungarian music, twin sister of its poetry, that it has been preserved alike by the unexpected, rude, but pathetic efforts of the Gypsies and that it forms from a musical standpoint a sort of dike against the invasions of foreign music, it is not difficult to guess that so far as music is concerned, this hostile attitude must be permanent in Hungary. The great mass of the Hungarian people cling instinctively to their music as an important part of their national patrimony, and making allowances for all the faults of the Gypsies, it considers them as the only guardians of that sacred legacy which seems to be authentic only if it passes through their hands. ¶In opposition to that deep-rooted attachment of the majority of the Hungarians to their popular melodies, as they are sung for the first time by the humble peasant to express his joy or grief, or composed by native musicians, rapidly popularized throughout the whole country by Gypsy orchestras, we find the less numerous but more intellectual amateurs and professional musicians, generally Germans, who consider Hungarian music as nothing but an ethnic curiosity somewhat troublesome to them since they have to take it up in order to be listened to by the public. The reason for this more or less unconscious disdain is not altogether one to be condemned, unfortunately! It is natural to wish to be acquainted with what is taking place in the Western musical world, to be able to discuss the questions by which it is agitated, to prove that so far as musical progress is concerned, Hungary can keep pace with the most civilized countries — certainly this intention is praiseworthy, but it takes Hungarians away from the duties which they owe to their musical art which is yet in its infancy. The same self-denial is demanded of them which is demanded of parents in the education of their children — Hungarian music must pass through all the stages which the music of other nations has passed through in order to reach the height which they have attained. It is only on this condition that it will be able to possess a style of its own and to form a musical school all its own. No exception can be made in its favor in this matter. Centuries were needed for the complete development of French, German, and Italian music and the only advantage which is possessed by the musical schools of the present day in

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England, Hungary, and Russia is that they can the more rapidly finish the work which is indispensable to their complete development because they have at their disposal the itinerary gone over by the music of the past and purchased at the cost of many mistakes and much groping about to find the way.

This theoretical truth comes into collision every moment with insurmountable obstacles in trying to reach its realization. The works produced by the school which is in process of formation are necessarily inferior to those produced by schools already established, and they are not yet understood by the ignorant masses who first must needs have the musical education necessary to understand them. Hence the general indifference with which people receive the works of composers who try to carry out systematically the idea of the creation of a national style. They are liked neither by the amateurs who are selfishly eager to enjoy an immediate musical success nor by those artists who are ambitious to shine outside of the frontiers of their own country, where a voluntary devotion to the development of their own music, which is necessarily not on a par with foreign music, would not be understood or appreciated.

While things were in this somewhat trying state, there was grafted upon Hungarian music in the second half of the nineteenth century, the disastrous influence of the Wagnerians — *quorum pars magna fui*, hélas! Without stopping to consider that Wagnerianism, whatever its intrinsic value may be, appeared in Germany only after the brilliant blossoming of classicism and romanticism, the Hungarian neophytes of the new esthetics believed in good faith that they had only to adapt the primitive warbling of Hungarian music to the Wagnerian style, to catch up all at once with other schools of music. An error similar to that which an architect would commit in wishing to apply to the lower part of a house decorations suitable only to the ridgepole of the mansion — an error which some Hungarian composers have paid for by the lack of logical unity in their compositions.

It is not necessary, however, to despair prematurely of the fate of a music so rich in expression. The "Palotas" so noble in its character, which was played at the commencement of the most aristocratic assemblies, the "Verbunkos" which aided the recruiting officer in his work of enlisting young men; the "hallgatô nota" which was performed with the empty bottles close by and where the performers gave loose reins to their fancy; the "Csardas," that musical choreographic expression of triumphant democracy full of motifs incessantly varied by the imagination of the composer. And along by the side of this ground already fertile for the production of instrumental music flows the inexhaustible rivulet of popular melody. Rivulet? Say rather torrent or river, where impetuous sentiments roll on in uninterrupted waves, reflecting the radiant and limitless firmament of the infinite *pousta*, calling up echoes of the wine-shop, where the *betyar*, that Hungarian outlaw amuses himself, translating with intensity the intoxication and torments of love, cries of rage and jealousy, sobs of renunciation, murmured regrets, and the inarticulate

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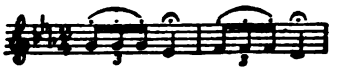
stammering of happiness or of deep and profound grief!

To prove that these praises are not dictated by a blind and partial patriotism it is only necessary to recall the tendency which the great musicians, masters in the writing of themes and phrasing, in melody and rhythm, have shown to borrow from Hungarian music. Mozart's *fantaisie* for piano, in C minor, is quite in the style of a "hallgatô nota"; in Haydn's works there are fragments of symphonies written in Hungarian style, notably the Adagio in C minor of the E flat symphony, the Adagio in D minor of the sonata for piano in D major. (This last deserves especial attention, for it is in triple measure, and it has nevertheless a very pronounced Hungarian character.) Besides, it was very easy for this composer to appropriate the peculiarities of Hungarian music, since he remained nearly thirty years with the Esterhazy princes, with whom the worship of Hungarian music is a family tradition, Prince Paul the First having been a distinguished author of sacred music who remained faithful to the national music (1635–1713).

As for Beethoven, he abandons himself to the influence of the Hungarian musical current, sometimes openly as in his overture *Le roi Etienne*, written for the opening of the German theater at Pesth (1812) — at that time the population of that city was more than half German — sometimes in a half concealed way as in the symphony in C minor.

In spite of enthusiastic commentators, who will have it that in the beginning of that symphony there is an attempt to imitate fate knocking at the door of the composer, and certainly this opening of the symphony is imposing enough to admit such an explanation, by simply changing the notation a rhythm entirely Hungarian is obtained —

which the caprice of a Gypsy could easily transform into the following:

by the aid of which the Beethovenistic formula is reached —

It will still have a Hungarian character, for in performing it, the first quaver will have to be accented, thus reëstablishing the choriamb, by the substitution of a long note for a short one.

Two arguments militate in favor of that way of looking at Beethoven's most perfect work. At the time when he wrote it, he was on intimate terms with the family of Count Brunswick — it is even claimed that he was betrothed to his daughter. Now that family was originally Hungarian in feeling in spite of its very evident German origin. They lived in the château of Martonvasar, in the midst of a Magyar population where Beethoven joined them for several summers. He must certainly have heard many Hungarian melodies and must have experienced their charm.

Besides it can not be disputed that the whole symphony possesses a warmth which is not found in those written before or after it. The concise and mas-

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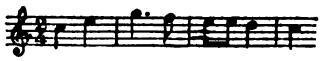
terly peroration of the first part has a vigor which even the *Eroica* does not possess.

In the *Scherzo* is found again the Hungarian rhythm Germanized:

Restored to its primitive form, it will give the eminently Hungarian phrase:

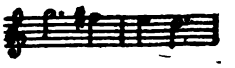
The trio there is an imitation of the *coda* of the Gypsies:

which Beethoven has performed by the basses:

And again he employs at the beginning of the *Finale* a motif taken from a popular melody:

By amplifying it he has rendered it noble and pompous:

As to the second motif:

it only has to be simplified and it becomes a choriamb:



In the works of Schubert, hundreds of rhythms and phrasings are found which are Hungarian in character, without mentioning his compositions openly Hungarian, written probably for his pupil, the Countess Esterhazy whom he loved as one loves an ideal, like the poet D'Arvers!

III

Now that the fact has been established that the Hungarians have a music of their own, it must necessarily be assumed that the Magyars as a race show a marked talent for music. This is indeed the case. Nowhere are there to be found so many musicians who improvise or play an instrument without understanding music, as in Hungary, for every Hungarian is endowed with an excellent musical memory, a good ear and musical feeling.

Unfortunately this natural endowment is really an obstacle to the creation of a national art. The Hungarians are made to play the part of the hare in fable, which is outstripped in the race by the tortoise. Beside this, the Gypsies, by common consent, enjoy the reputation of giving most excellent performances of Hungarian music, but since they do not possess a reputation for morality or steadiness of character, there is an unconscious tendency not to take the music performed by them very seriously. Hence the invasion of the domain of Hungarian music by the non-Hungarian ethnic elements of the

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country: they furnish musicians sometimes who compose Hungarian music—often with great success, but who do not possess the Hungarian temperament and consequently the Hungarian feeling.

Thus it happens that the first place among composers of Hungarian music has to be awarded to a Bohemian named Antony Csermak who, at the end of the eighteenth century, went about the country from inn to inn with his violin under his arm, knocking at the gate of the nobleman's castle to beg for money with which to pay for his food and lodging at the inn.

Another Slav, Joseph Ruzsicska, was the author of the first Hungarian opera: *The Flight of Bela*, from a drama of Kotzebue's *The Tartars in Hungary*, translated and transformed into an opera by Jean Patko de Kocs. This work was performed for the first time at Kolozsvar (Transylvania) in 1823. It has no musical value whatever but it has had a most beautiful influence on Hungarian music nevertheless, since it inspired François Erkel, leader of the orchestra at the theater of Kolozsvar, with the idea of trying to compose an Hungarian opera. Having become leader of the orchestra in the National Theater at Pesth it was there that his first opera *Marie Bathory* was given, a work by which his musical genius can already be measured. He wrote seven other operas but he will always be known as the author of *Ladislas Hunyady*, performed for the first time January 27, 1844. In this work his free imagination and warmth of feeling appear in all their simplicity and cause the carelessness of his style to be forgotten. Such he remained until the end, an imitator, one after the other, of all the composers in fashion at the time. A fault which must be attributed to his very cursory musical study and his utter lack of instruction in the theory of music. This was not due to laziness nor unwillingness to learn, for when he was young he had no opportunity to learn composition very systematically, but it explains the sterility of his career. He was not able to form a school or influence the new school of Hungarian musicians. His brother-in-law, Vincent Adler, son of a druggist in Buda, was a very distinguished pianist and very well known in Paris during the second Empire, having as his patron the Duc de Morny. He was made a professor in the conservatory at Geneva and died there.

Erkel's success incited several other musicians of more or less talent to try their fortune and gain a reputation by developing Hungarian music. These were Csaszar, Charles and François Doppler, Huber, and Thern. But not one of them added to his reputation or succeeded in adding anything to Hungarian music. A systematic attempt to develop it was first made by Michel Mosonyi, a musician of first rank, who was no less a German than the above mentioned musicians, but who comprehended that there were inexhaustible riches in the harmony and melody of the Hungarians which made it worth while to take up the study of it seriously and to form an independent school of music.

Michel Brand was born in 1813 in the county of Mosony, in the neighborhood of Austria where the population was

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mostly German. At first he was a printer at Pozsony (Presbourg) — a town no less German than the other; but a fortunate circumstance brought him in contact with the counts Pejacsevics, who took him with them to Croatia where he was able to devote himself entirely to his musical studies. He was still his own teacher, but he had all the time he needed to learn counterpoint perfectly and to study thoroughly the works of the great masters. Once in possession of all that a great composer ought to know, he established himself at Pesth and composed there several important works — operas, masses, concertos — without concerning himself about Hungarian music. His conversion to Magyarism dates from the national movement which began in Hungary after the Italian war (1859). At that time he wrote in honor of the centenary of the Hungarian litterateur, Kazinszy, a short but magnificent fantasy for piano (later arranged for orchestra) which he published under the Hungarian name of Mosonyi, in memory of the place where he was born. This was an important musical event for it could easily be seen that it was a work of unusual value, and astonishment was expressed at its coming from the pen of an unknown composer.

After making a reputation for himself under his new name, he founded, with his pupil Cornelius d'Abranyi and the musician Etienne Bartalus, a Hungarian musical journal, in which he collaborated very actively. He learned Hungarian in the meantime, but could never write it. By means of this publication he gave an impetus to the musical life of Hungary and to which is owed the creation of musical organizations and choral societies, both in the capital and in the principal towns. He gathered about him the most noted musicians whose number was augmented by his own pupils (Mihalovich, at present director of the *Académie-Conservatoire*, Alexander and Julius Erkel, Zimay, and others).

Mosonyi composed two operas: *La belle Ilona* and *Almos*. The first was performed in 1862, but the libretto contained so few scenic effects that it did not remain on the repertory. Besides the author was very much inclined to classical music, in spite of his admiration for Wagner. The result was supported neither by the partisans of classical music nor by the innovators. As to his second opera, no one has concerned himself about performing it, owing to the hybrid character of Mosonyi's musical activity.

However that may be, Hungary is indebted to him for that musical movement which has been at work since the first appearance of that Magyarized name and from which there will certainly come, sooner or later, a fertilizing current to which musical art will owe a new school.

Mosonyi died in October 1870, just at the moment when Franz Liszt, already Abbé, was called to Hungary by Count Julius Andrassy *père*, to take the direction of the *Académie-Conservatoire* which was to be founded at the expense of the government in the resurrected kingdom, after the compromise of 1867. Certainly the author of the *Rhapsodies hongroises*, the "king of pianists," had every right to count on the protection of his native country in his old

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age, but to entrust to him the creation of a musical institution of high grade was an error of which the fatal consequences are still evident. In the first place, Liszt did not believe in the existence of Hungarian music, as has been shown above, still less was he capable of believing that it had a future. He considered, moreover, his position as director as a post of vantage from which to spread a propaganda in favor of the neo-German school, whereas his duty was to concentrate all his efforts toward the development of Hungarian music. ¶His first care, at any rate, was to appoint Robert Volkmann professor of advanced composition. Now the latter, certainly a very learned musician was, as a Saxon pan-Germanist, as utterly indifferent to Hungarian music as if he had never lived in Hungary whose guest he had been for many years.

To appease public opinion which was frightened by the Germanizing tendency of those in charge, there was created in a Hungarian conservatory a professorship of Hungarian music! A ridiculous proceeding which amounted to an avowal that other professors devoted scarcely any attention to the subject.

IV

In conclusion, it is necessary to give an account of the musicians who although born in Hungary lived or died in foreign lands, an honor to their native country.

First among these must be mentioned Jean Hummel, the greatest pianist of the classical school (1778–1837). He was born at Pozsony (Presbourg) and after traveling about in his youth giving performances which were everywhere admired he became orchestra director at Kis-Marton for the princes Esterhazy; at Stuttgart, and at Weimar where he died. In his compositions he was influenced for the most part by Hungarian music, notably his fantasy in B flat major and the Adagio of his sonata for four hands in A flat.

Stephen Heller has been dead only fifteen years but seems already like a personage of long ago. His musical talent does not in any way bear the imprint of his Hungarian birth. He figures however in a selection "hongroisant" in an album of Hungarian composers, published by Rozsavolgyi in 1885, at Budapest.

Hungary was also the birthplace of the violinists Joseph Joachim and Edouard Reményi, that is to say, of those two incarnations of the purest classicism and of the most inspired Gypsy music. Joachim paid a tribute to his native land in his *Concerto en style hongrois*, an excellent work which makes one regret that his muse was not more prolific in such efforts, and Reményi proved his enduring attachment to his country by his ideal performances of popular Hungarian melodies in the West and in America. And while the former won imperishable laurels in the most glorious centers of civilization, the latter had the rare good fortune to die in the midst of the simple but enthusiastic appreciation of the music-loving public of San Francisco where he gave some popular concerts whose increasing success made him hope for a shelter from the cares of the material life after the stormy adventures of his youth.

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Charles Goldmark lives in Vienna, taking advantage of the performance of his operas at Budapest to return to his country as often as possible. His *Reine de Saba* was very successful in Germany and his orchestral works are universally admired.

The reason for the expatriation of all these artists was the primitive state in which music was vegetating in Hungary scarcely half a century ago. The situation is now radically changed, Heaven be thanked, since Francis Joseph has been crowned king of Hungary.

First there is at Budapest a subsidized Opera. At present under the direction of Raoul Mader, it has on its repertory, on the one hand, the best works of classical and modern composers, on the other, it keeps its doors open to Hungarian composers. Count Zichy has already had his *Alar* and his *Nemo* performed there; also there have been given *Toldi* by Mihalovich, the *Luter de Crémone* and the *Lavotha* by Hubay — operas by Toldi, Farkas, Abranyi, and ballets by Szabados, and others.

The Académie-Conservatoire possesses a body of talented professors, such as Popper, the great 'cellist, Koessler, professor of counterpoint, Geza Molnar, professor of musical history, and Coloman Thoman, professor of piano, and others.

As to institutions devoted to the performance of orchestral and choral works, the "Société philharmonique" must be mentioned, at present under the direction of Etienne Krenner, and the "Société des amateurs de musique" of which Emeric Belovich has been at the head for twenty-five years.

There is in Hungary a "Société des compositeurs hongrois" also, at the head of which is the piano professor Antony Sipose. It is intended for the protection and encouragement of authors.

This picture of musical affairs in Hungary would be incomplete if mention were not made of Jean de Végh, who manages with equal ease the scales of Justice and the pen of the composer, and of Count Albert Apponyi, the present Minister of Public Instruction and Worship, who, as one of the most distinguished members of the Independent party, will be able to deliver Hungarian music from foreign interference and leave it free to pursue its slow but logical development. His influence in this respect will be decisive. For there is in Hungary musical material and creative talent which certainly permits a prophesy as to the brilliant future in store for the Hungarian school already in formation. To commence its ascending movement nothing is needed but a new Pericles, who shall know how to direct it and enroll in it a phalanx of artists who will work on satisfied with the happiness of feeling that they are approaching their ideal. This is a role important enough to tempt any man and for which Count Apponyi is especially well qualified.

¶Thus it will be seen that Hungarian music has all the qualities necessary to enable it to keep pace with its elder sisters, if it falls into the hands of real artists and if too much is not expected of this maiden still young and frail.

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Biographical Notes and Sketches, with Portraits

FÉLIX ALEXANDRE GUILMANT

MEUDON on the Seine is a charming little town twelve minutes' ride from Paris, and connected with the latter by hourly suburban trains, or by steamers if one prefers the river ride.

Here at Meudon, in a beautiful château surrounded by grounds laid out according to the taste of the artist son, lives M. Félix Alexandre Guilmant, and his intelligent and charming wife.

The château is quaint and picturesque in external aspect, and the interior is a model of quiet elegance. Everything suggests the home of an artist. Musical libraries, organs and pianos of various builders and varied styles, pictures of ancient and modern musicians, and as a crowning feature, the small concert hall on the side and rear where stands the large organ of Cavaillé-Coll. ¶It is here that M. Guilmant gives summer concerts before a select audience of invited guests, and it is upon this magnificent organ that foreign pupils receive lessons, and are privileged to hear him illustrate the works they are studying. This instrument of three manuals is of splendid tone and great power, is complete in the number and character of its registers, in the compass of the pedals C C C to G inclusive, and in the arrangement of its seventeen combination pedals.

The early history which has led up to the present celebrity of M. Guilmant is interesting, and though known in part to his friends, may not be familiar to the general American reader.

He was born at Boulogne-sur-Mer March 12, 1837, and from the first was surrounded by musical influences. His father (organist for fifty years at the Church St. Nicholas) was his first teacher upon the organ, and under his instruction he advanced so rapidly, that at the age of twelve he was able to deputize during the temporary absence of the regular organist, and at sixteen to take a position of his own at St. Joseph's in the same city, where with indefatigable zeal he worked eight and ten hours a day, employing a relay of blowers, as the modern motor was not then in use.

His next teacher was Jacques Lemmens, professor of the organ in the Brussels Conservatory, from whom he acquired a more advanced technic, the traditionary playing of Bach (mastering, by the way, a fugue daily), and a broader and more finished style of playing. With added equipment and increased reputation he becomes the one sought for to inaugurate new organs, such as those of Arras, of St. Sulpice, and of Notre Dame, while his removal to Paris in '71 opened still larger opportunities for the development of his artistic career. Chauvet, organist at la Trinité, had just died, and M. Guilmant followed him as solo organist, retaining the position until almost 1900.

Of the dignity and beauty of his playing in that church, one cannot speak too highly. While he was organist there, the organ loft became the great center for musicians, friends and pupils, who listened with closest attention to Bach, Händel, original compositions by the

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MUSIC ROOM IN THE HOME OF M. GUILMANT

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organist, and to those marvelous improvisations which have always excited such general interest.

With great manual and pedal technic, a perfect familiarity with the laws of composition and the best forms of organ expression and with the most vivid and lively imagination, his extempore playing is rather a happy inspiration than a labored effort. He weaves exquisite fantasies, masses chord upon chord with Titanic freedom, wanders at his own sweet will through varied modulations and inconceivable intricacies of pedaling, arriving at his climaxes with countenance shining as if he had reached the gates of Paradise.

My first acquaintance with M. Guilmant was in '96, and I have not forgotten those Sabbath mornings at la Trinité when we used to climb the winding stairs that led to the organ loft, and follow the music until the last note was finished. The mellow sunlight slanting through stained-glass windows fell upon the white-clad acolytes bearing censers, and richly robed priests performing High Mass. Near by M. Salomé, accompagnateur, M. Bouichere, maître de chappelle, and the choir, rendered the weekly service.

As the chanting of the priests and choir ceased, suddenly the great organ burst forth in a grand triumphant peal. It was M. Guilmant, reverent and inspired. How the harmonies crowded, interlaced and embraced each other! How they swept on with a passion and fervor that shook our very souls! How with religious exaltation they mounted ever higher and higher, until pleasure became almost a pain, and the very arches of the church seemed to throb and pant with emotion as the music surged through them, echoing and reechoing until finally it lost itself in silence.

The recital work of this artist has been extensive, and has exerted an educational influence both in Europe and America. Among the famous ones are the Trocadéro series, which began during the World's Fair in '78 and have continued almost every year since that time. It speaks well for the musical taste of the Parisian public, that he has been able to present to them the grandest compositions written for organ, and for organ and orchestra, and that interest in all these years has never waned.

Other countries than France have also enjoyed his playing. The great organ of one hundred and twenty registers at Riga, Russia, was inaugurated by him, as well as that of St. Louis of France at Rome, where he gave a series of recitals extending through a month and was then made Commander of the Order of St. Gregory the Great, by Pope Leo XIII. He has played often in England, and during the lifetime of the late queen gave a recital at St. George's Chapel, Windsor, in accordance with her express desire. In America he is no stranger, but is known through his many concerts in our large cities, and his crowded recitals at the Chicago and St. Louis expositions.

As in playing, so in composition, his genius early manifested itself. Gaston Carulli, pupil of Paër, was his instructor in harmony, counterpoint, and fugue, but such was his avidity to learn, that he studied almost everything in

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theory that he could find. Since his first mass, performed at St. Joseph's when he was eighteen years old, he has produced a great number of original works, unique in character and varied in style. No one since Bach has contributed so much excellent and beautiful literature for the inspiration of the organ student, and it is a wonder how he has found time to accomplish it along with so many other duties. It is partly to be explained however by the fact that he is a diligent and energetic worker, and also that his compositions are executed with phenomenal rapidity, some of his longest and most difficult sonatas having been written in two or three days. He issues his works slowly, and they are never given to the public until after the most careful examination.*

Holding the opinion that the organ is an instrument *sui generis*, all his compositions show a remarkable fitness as well as a dignity and power which emphasize all its resources. One observes striking originality of conception, vigorous thought, poetic tenderness, lucidity of expression and freedom from stereotyped methods, splendid power of modulation, and an unusual prominence to the pedaling. This is often of a solo character, or elaborated, as in the last movement of the First Symphony, where it is necessary to balance the heavy chords assigned to the manuals.

¶Returning to M. Guilmant after an absence of eleven years, I find him at the age of seventy still in active professional work, and with the promise of many years of usefulness. At the age when most men withdraw from strenuous effort to rest upon laurels already won, he is still forging ahead, working early and late; getting out new compositions of his own, and collaborating with M. Widor in the preparation of *L'Orgue Moderne*; putting into modern form and publishing organ works of the sixteenth, seventeenth, and eighteenth centuries; playing here and there in Paris, and going over to Spain for organ inauguration; teaching the advanced pupils in the Schola Cantorum, which he himself founded in connection with M. D'Indy and others; holding the professorship of the organ at the Conservatoire, where he is a member of the Superior Council, and where he has given a fund for a yearly organ prize; and followed by a crowd of American organists who find him a never-ending inspiration, and sometimes remain to continue their study for years. I find too that he still retains the brisk and energetic manner of the forties, while his keen observation and severe criticism show that years of experience have added to, rather than diminished his worth as an instructor. Strong personality has been a great factor in the success of all his undertakings. Modest, yet self-respecting, generous, yet just, patient, yet stimulating one's best endeavor, gentle, yet forceful, full of fire and energy, yet dominated by a wise restraint, he endears himself to friends and pupils, and illustrates the possibility of attaining the highest excellence in art, and at the same time building up a harmonious and beautiful character, which is the

*M. Guilmant is his own publisher and catalogues his music, so that the American organist finds it to his pecuniary advantage to order directly from him at Meudon.

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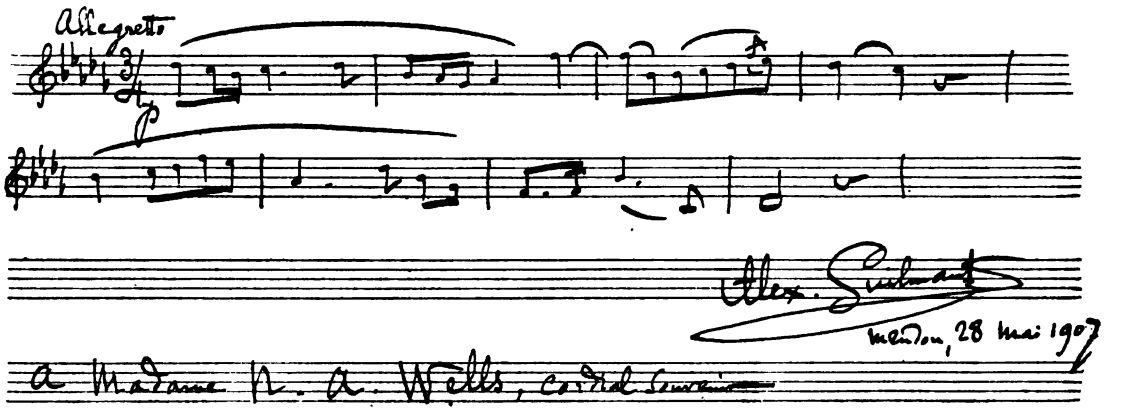
reflection of a soul opening itself to communion with the Infinite.

The part which M. Guilmant has taken in the evolution of the music of the century is important. By means of that electric spark which men call genius, he has sent a thrill all along down the line of hitherto unsummoned musical forces which has everywhere awakened activity. He has created a new style of organ playing which has increased the interest in this noble instrument, and has won from Germany and bestowed upon France the distinction of leading the world in scholarly performance and composition.

To America, always alert for the reception of the highest influences, he has given his best, both through his playing and through his pupils, who, it is needless to say, will perpetuate his name and methods wherever they may be scattered.

Whether any of them will so far surpass their master as he has excelled Lemmens, remains for the future to show. Of this one thing I am certain: that no one who has lighted his torch at the flame of Félix Alexandre Guilmant need expect his favorable recognition, unless he keeps it burning, and carries it aloft, during the coming onward trend of musical history.

FLORA ELLIS (MRS. N. A.) WELLS.



JOHN FREDERICK WOLLE

THE wandering German, with his innate love for the fatherland, has selected a portion of America which corresponds to it and stirs his feelings and imagination in that direction. The wooded mountains of Pennsylvania as well as the deliberate pace and quiet culture of its people have cast their spell over him and we hear of the "Pennsylvania Dutch" as a distinct type of our American citizen. Into this quiet retreat were carried the German customs and standards of the last century and they have gradually been fused with American habits and ideals, forming a peculiar civilization, somewhat old fashioned, to be sure,

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but still retaining a strong undertone of German life and idiom. The independence and strength of the church in Germany, as espoused by Luther, and the human sympathy and deep piety of its music, as expressed by Bach, found a common ground of activity in the musical services fostered by the great reformer. They built upon the choral "a stronghold sure," making an adaptation of the folk-song for sacred use. Bach gave to it the needed musical value and dignity, by improving the choral and making it worthy of a place between the solos and lofty choruses of his Passion music.

In transplanting and reviving this musical factor in the life of the German-American, the semi-clerical seminaries of Pennsylvania have retained a firm hold upon its Teuton simplicity and sturdy character, and have demonstrated anew the warmth and beauty of melody, and musical skill of the "Father of Music"; or, as Schumann aptly epitomized him, the man "to whom music owes almost as great a debt as religion owes to its founder."

Theodore Thomas, who remained a Teuton in music throughout his life and was both simple and catholic in his taste, worshiped at the altar of the St. Mathew Passion and spent much time and energy, in the Cincinnati Music Festivals, to bring out its nobility and grandeur.

It remained, however, for a smaller place and a quieter atmosphere to bring about the true spirit for giving a successful Bach revival. Bethlehem, so appropriately named for the occasion, fifty-seven miles from Philadelphia, the center of the Moravian Church, settled in 1741 by Count Zinzendorf, is a most picturesque city of about 8,000 inhabitants. It contains twelve churches and has preserved the charm of the steady, tranquil life of the eighteenth century. Its peacefulness and musical devotion are best illustrated by the story of an Indian siege during the French and Indian war, when a band of redskins had assembled on Calypso Island and were preparing an attack upon the town for the following night.

The four town-trombonists however, nothing daunted, decided to play their choral as usual from the belfry of the church and at the appointed hour the noble tones of a choral were carried from hill to hill. The poor Indian, with a strong inner musical sense, listened and said, "This is the voice of the Great Spirit; let's away." During all those stirring times the Indians remained awed and remembered this warm-hearted people who moved their souls with music and thereby received a genuine tribute from our native savages. * * *

To be able to appreciate Bach's music, and not be over-influenced by its mechanical and formal structure, requires a nature both receptive and open, and strong and genial in its musical activity. Such, in essence, may be termed the temperament of John Frederick Wolle and the character of his work in Pennsylvania at the head of the Bach choir in Bethlehem.

Born at Bethlehem in 1863, the son of a clergyman, descended from several generations of musicians, Mr. Wolle has the combination of a hereditary religious and musical nature as well

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GREEK THEATER, UNIVERSITY OF CALIFORNIA

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as the cultivated musicianship which, together with attractive personal qualities, have brought him through the various stages of a progressive career from the rising of his "star at Bethlehem" to what we hope may prove a long and happy sunset at the Golden Gate of California.

His enthusiastic organ-studies under Warren in New York, theory with Rheinberger, and his early career as a successful technical and, more than that, musical concert-player, led him deeper and deeper into the serene paths of Bach; and he dreamt of sometime seeing built a Temple of Music for the Bach performances at Bethlehem.

Mr. Wolle organized the Bach chorus in 1880, with eighty singers, giving the St. John Passion then, the St. Mathew in 1892, Christmas Oratorio in 1898 (when the Bach choir was organized), and the B minor Mass in 1900. A three-day festival, with two performances daily in May 1901, a six-day festival in 1903, and the great Bach Cycle in nine days, of three days each, were given in December, April, June 1905, and called the Christmas, Lenten, and Easter festivals respectively. In this splendid and complete series were given the Christmas Oratorio, St. John Passion, Mass in B minor; twenty-two motets, among them a Magnificat, Jesu Priceless Treasure, Ode of Mourning, Sleepers Awake; the orchestral Suite in B minor, Suite in D, and the Second and Third Brandenburg concertos. His forces in the last cycle consisted of a chorus of about one hundred, boy's choir of one hundred, orchestra of sixty, and a trombone choir of twelve performers.

Here the genius and reverence of Mr. Wolle, which had been developing along this peculiar path for thirty years, aided by the Moravians, proved and revived the great musical and spiritual quality found in Bach and in their own souls. Within this quaint and peaceful town one still hears the chorals sounded from the church steeple — as in the good old days of Bach's and Händel's lifetime — and enters the church as severe and trim as that of the Puritan meeting-house in New England. Critics and connoisseurs of Bach's music find their way thither, and the visiting soloists are astounded at the choir and feel that here the musician, as ordinarily required, is far below the local simple, sincere, and devotional attitude towards oratorio.

Thus we have the outcome of the efforts of one man who, through unselfish application and progressive and sympathetic study, reaped what he sowed. This, too, was accomplished in connection with a busy life devoted to teaching, concertizing, organist's duties, and some other arduous positions, such as that of musical director of the state Chautauqua.

Below we give a critique from the New York Tribune, May 25, 1901: "The chorus sang with such love and devotion and with such a perfect absence of self-consciousness; * * * there was never any hesitation in the attack, and the florid passages were clear and exact, the phrasing and shading remarkable. There were moments when the dramatic climaxes were reached when they struck like a thunder-bolt; and always they kept the critical listeners in amaze by the promptness of their

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attack, their easy mastery of the music, and the wonderful cleanness with which they presented to notice the web and woof of the choral fabric. It is doubtful whether any previous performance in America was comparable with it."

Leaving the musical serenity and congenial atmosphere of Bethlehem and the Bach Society, Mr. Wolle has been called as the first occupant of the chair of music created at the California State University at Berkeley. He is known there as a student and thinker along broad lines, but, far beyond that, also as an active force in organization and leadership. As conductor of the San Francisco Symphony Orchestra and University Choral Society he gives most representative programs at the Greek theater, situated upon the hills of Berkeley and surrounded by the trees of a scholastic grove, to audiences ranging from three to ten thousand.

Grounded by his life's work in the field of almost absolute purity in music, as found in Bach, an organist, and a sympathetic man in many directions, Mr. Wolle is well fitted for his place. These qualities will help him to maintain an equilibrium in the modern schools and select what is good from much that is weakly over-sensitive or sometimes noisily empty in our present musical literature.

In his symphony programs we notice a balance of the classic and modern, selected with rare good judgment — such as a Mozart Cycle, Bach suites, Haydn and Beethoven symphonies, arranged interestingly before a second part containing the best of Schumann, Schubert, the French and Russians, Wagner, Dvorak, Grieg, and MacDowell. The Eumenides of Aeschylus, with music by C. Villiers Stanford, Christoforus by Rheinberger, and the older classics, were given by the Choral Society under his direction; and he is actively interested in the support of chamber-music by the Minetti String Quartet which gives a series of recitals under University auspices. His efforts deserve especial mention because of the broader field he has entered and the constructive labor necessary in the stricken and unsettled community about San Francisco. Yet the people have responded to his plans; and it is a pleasure to see the success both in the standards of offerings and the support of followers at these concerts which are the most progressive of any on the Pacific coast.

President Wheeler of the University of California, is heartily in accord with musical culture and commends the work of Professor Wolle in the following terms: "The establishment of the Department of Music at the University of California and the consequent development of the symphony concerts have brought much sweetness and light, much uplift and cheer into the life of us all, students and teachers alike, made Berkeley a better place to live in, and given the academic atmosphere more tonic and healing power."

HENRY C. SCHELD.

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BERTRAM SHAPLEIGH

BERTRAM SHAPLEIGH, the American composer, was born in Boston, January 15, 1871. He received his musical education in his native city and began his professional career there. For the past five years he has lived in England, "amid the pensive glory of the Kentish hills," for in this beautiful county he has built himself a charming home. Previous to this he spent four years traveling and residing in various parts of the Continent, spending the greater part of the time in Germany.

Of Mr. Shapleigh's published compositions, which number over a hundred, his songs are perhaps best known. They have been sung with great success in London and the provinces. The "Three English Songs," the words of which he has taken from Clough, Browning, and Wordsworth, have appealed very greatly to the hearts of Englishmen. In them the composer has been most successful in capturing the simple, fresh aspects of nature mirrored in the verses of the three above named poets. The first number, "Green Fields of England," and the second, "O to be in England now that April's there," are faithful embodiments in sound of the joy and waywardness of early spring. The last of these songs, "I traveled among unknown men," is full of a quiet suggestive pensiveness that contrasts well with the buoyancy and exuberance of those that preceded it.

In many cases the composer's wife has supplied lyrics for her husband's settings. Mrs. Shapleigh has a graceful poetic gift and her delicate thoughts and perceptions have been very perfectly voiced in music by Mr. Shapleigh. For instance: "Where the Roses Blow" and "The Gate of Dreams," from op. 10 and 11, are both gems of poetic and melodic beauty; "Captivity," "Communication" and "Allah's Dove" are also especially original and melodious; in all of these mentioned so intimately are the words and music conjoined that the same thought appears to breathe from both. Mr. Shapleigh is also indebted to his wife for the words of the "Romance of the Year," a cycle for four solo voices and pianoforte, which met with much success this season in London. Each stanza characterizes with deft touches a month of the year, and these are presented by the composer as quartets, duets, and solos respectively. Mr. Shapleigh is a great admirer of the modern French school of music, and though in finesse and texture some of his songs approximate to the compositions of these composers he is perfectly original in his thematic and harmonic invention and possesses a consistent style which is characteristic and recognizable.

The fascination which the literature, philosophy, and art of the East have always held for Mr. Shapleigh has colored many of his art products. The ancient Epic Poem of India has furnished the inspiration for the "Ramayana" suite for orchestra. The first movement of this work is suggestive of daybreak in the ancient capital Ayodhya, in the second movement Rama and

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Sita are in exile in the great Dandaka forest. The legendary war of the monkeys forms the subject of the third movement, followed in the fourth by the lament of Mandodari the Titaness, who mourns the death of her demon lord in strains weird and haunting, and in the joyous finale we return to the capital. In the "Song of the Dervishes" we have a composition drawing its color from the nearer East. The music is full of that energy and fervor which characterizes the fanaticism of these whirling dervishes. Beautiful lyric episodes alternate with those of powerful dramatic intensity and all is permeated with something that is not Western. As the end of the work is approached the whirling becomes madder and madder, ending in a burst of frenzy. This work was performed last year by the Wolverhampton Festival Choral Society, on which occasion the composer was given quite an ovation. It is written for chorus and orchestra.

Among the best known of Mr. Shapleigh's songs is perhaps his setting of five poems of Edgar Allan Poe. These are "Helen, thy beauty is to me," "Beloved, amid the earnest Woes," "At morn, at noon, at twilight dim," "Eldorado," and "Fair River." A striking setting of Poe's "Raven" for chorus and orchestra from his pen has just been published by Breitkopf and Härtel of Leipzig, who are also the publishers of all his other compositions.

¶An opera is now absorbing the time and attention of this versatile composer, the libretto being an adaptation of a very ancient and exceedingly interesting play which has been made by his clever wife. Mr. Shapleigh hopes to complete the work in the course of the present year, and many look forward to its production with interest.

(Mrs.) F. Liebich.

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Bertram Shapleigh

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WILHELM MIDDELSCHULTE

TRUE CRITICISM

'T is said that only brother craftsmen
See beneath the tinsel and the lace;
And oh, the pity of it, for 't is true,
A brother, often in this mortal race,
Is what the poet called the "cruder guest,"
Who always and forever finds
Something unfinished or undrest
That we have done.

But you, you took my trembling hand in thine,
You led me brave through paths unknown;
You raised me up and urged me on,
Whene'er I dashed against a stone.
Naught but the best would you suffice,
No lesser thought itself dared tell.
Thus I strive on till for reward one hears
Your voice, like ring of silver bell,
Call out to me across the years
Well done, well done.

(Agness Greene Foster.)

IT has often pained me to hear it said: "Of all professions the musicians are those who stand the least together." Without stopping to discuss the justice or injustice of this statement, I may say that we have all read many biographies of great musicians and likewise know of the pathetic fact that our modern Beethoven — Anton Bruckner — was ignored (*todtgeschwiegen*) for twenty-five years by an influential musical faction in Vienna, and that before his death (he died at 72) he wrote: "I can find no publisher as yet." It matters not now what his colleagues did, for his works have been published and there exist Bruckner societies all over the world for the hearing and proper interpretation of his works. What his brother craftsmen did, however, was to cause him pain, keeping from him that encouragement which to some workers is as necessary as the sun to the growth of flowers. How can one give in one's creations if one cannot give to others? It is as much our duty to admire and encourage the beautiful and sincere in Art as to condemn the worthless. When we find a brother artist with ideals, making sacrifices to accomplish the same, it is our duty to raise our voices in his praise in public as well as in private. There are many such musicians in the United States of whom we could write laudatory pages, but to-day we are asked to give a sketch of Wilhelm Middelschulte.

This artist was formerly organist and musical director at the St. Lucas Church in Berlin, and assistant to August Haupt, the eminent German organist. He came to this country in 1891 and at once assumed a prominent position in musical circles. In 1893 Mr. Middelschulte gave two recitals at the Columbian Exposition and was engaged by Theodore Thomas to play the solo part of the Guilmant Concerto for organ and orchestra at the Auditorium. His playing made such an impression that he was at once given the official position of organist for the Theodore Thomas Orchestra. He was likewise organist of the Cincinnati May Music Festivals under the direction of Theodore Thomas. Two recitals at the St. Louis World's Fair added to his reputation.

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Wilhelm Middelschulte is now organist of St. James Roman Catholic Church in Chicago, where under his direction some of the finest programs have been given. Many modern masses have received here their first, and so far, only performances in this country. Among these we may note: Mozart, C minor mass; Bruckner, mass in F minor; Liszt, Grauer Messe; Schubert, masses in A flat and E flat; several of Bach's Cantatas; Bruckner, Te Deum; masses by Beethoven, Dvorak, Stanford, Rheinberger, and others.

Mr. Middelschulte is the most distinguished disciple of the great theorist, Bernhard Ziehn. His published works are: Passacaglia in D minor; Canons and Fugue on choral "Vater unser im Himmelreich"; Concerto on a theme by Seb. Bach; Canonical Fantaisie on B A C H; Fugue on four themes by Joh. Seb. Bach.

These works have been highly praised by such musicians as Theodore Thomas, Stock, D'Albert, Busoni, Schillings, Muck, Guilmant, and others. Twice this composer has been honored by the German Tonkunstlerverein (Richard Strauss, president). Our attention was first particularly drawn to this musician's talents on hearing his great concerto for organ and orchestra performed at a Thomas orchestral concert. This so awakened our interest in the writer that we made it a point, not only to know more of his great ability as organist, but to obtain his published works, also noting from time to time authoritative criticisms appearing in the most prominent European and American musical journals.

¶At present we feel we have the right to state that Wilhelm Middelschulte is certainly the only composer to-day who combines modern harmonies (sounds) with the strictest style; and one who stands, beyond a doubt, as one of the greatest writers for organ since Bach's time. Although his works are difficult, they should be studied alike by those who can and cannot play them.

ELEANOR EVEREST FREER.

GUSTAV MAHLER

AT the present time there is probably no one who has aroused such a storm of controversy as Gustav Mahler, composer and conductor of world-wide fame. Surely no other is so devotedly loved and so bitterly hated, so enthusiastically supported and so violently opposed, as this same man who quietly and steadily pursues his way, making not the slightest concession to either side, and believing in himself and his ideals with all the force of his intense nature. One has but to realize that Mahler is the most modern of moderns, and that beside this he is the avowed enemy of so-called "program music," to perceive the reason for existing conditions. Among his enemies, one finds the followers of Richard Strauss, who cordially detest Mahler and his works. Then there

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WILHELM MIDDELSCHULTE

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are the countless supporters of the old school who have absolutely no sympathy with the aspirations of this thirty-seven-year-old composer. Then there are still others who class Mahler and Strauss together, who call them imitators of Meyerbeer, and declare they are merely clever humorists, laughing in their sleeves at the idea of being taken seriously. In spite of all this, every year sees the fame of Mahler spreading. The world at large acknowledges that a new voice is speaking, and that this voice brings a distinct and definite message. Like many of his fellow-workers, Mahler did not from childhood cherish the ambition to become a great composer. Indeed, he rather dreamed dreams of dazzling the world as a poet, and scribbled verses by the hour. But from the time he lived in Vienna, music usurped all other claims and became the dominating force of his existence. He was born July 7, 1860, in the little Moravian village of Kalischt. At Islau and Prague he obtained his early schooling, journeying when still but a boy to Vienna. Here he studied philosophy at the University, and music at the Conservatory — taking the same course with Hugo Wolf. Julius Eppstein, his piano teacher, promised a brilliant future for the boy as a virtuoso, but Mahler was already dipping into composition and the charm of his new-found gift was first making itself felt. About this time he made the acquaintance of Anton Bruckner, who no doubt influenced his earlier works. (That Mahler was his pupil is strongly disputed.) In the years from 1882 to 1887 Mahler was theater *Kapellmeister* in Halle, Olmütz, Sarbach, Kassel, Prague, and Leipsig. In 1888 he accepted the directorship of the Opera at Budapest and after four brilliant years became first *Kapellmeister* at the Hamburg Theater. From here he came to Vienna where his wonderful successes at the Royal Opera House drew the attention of all Europe.

His first composition, begun at eighteen and finished at twenty, was a large work for soli, chorus, and orchestra entitled *Klagenden Lied. Die Lieder eines fahrenden Gesellen*, for voice and orchestra, as well as three volumes of songs, followed. Then, after a pause of considerable length, appeared one by one his six great symphonies. Along with them were the songs set to the verses of Friedrich Rückert.

The purpose of Mahler's work — that plea for "absolute music" as opposed to other existing forms — is shown most clearly in his symphonies. These colossal works perfectly embody the aim of the composer. Himself a master of technic and instrumentation, he handles his material with all the resources of polyphony and counterpoint. His individuality asserts itself in the startling boldness of his thematic treatment, in his oftentimes capricious and harsh modulations, and in that wild humor and bouyancy of spirit which are his chief characteristics. One must confess that there are passages which grate, which sound strangely to our ears on a first hearing, but on a second hearing much that was incomprehensible is cleared away. And through all one recognizes the expression of this intense personality, voicing in a new way its confessions, and rebelliously beating its wings against the commonplace.

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If the first production of Mahler's early symphonies let loose a torrent of adverse criticism — one is led to believe he was outrageously treated — no less did the triumphant appearance of his second and third symphonies in 1903 and the following year arouse an outburst of enthusiastic approval. When in January, 1905, the third symphony was given in Vienna the enthusiasm was so great that a repetition of the work was unanimously demanded, and a second hearing given within a week. All musical Vienna declared itself in favor of Gustav Mahler.

As to his songs, these are more easy to understand than his complex symphonic compositions. First come the *Wunderhorn* songs with orchestral accompaniment — some of them full of broad humor and naïveté — as for example the irresistible *Lob des Hohen Verstands*. The cycle *Kindertotenlieder* strikes a wholly different note. Mahler has chosen five of the many poems which Rückert wrote commemorating the death of two of his children. To these poems he has set music which by its tender pathos wonderfully deepens their great and serious mood. It is the voice of resigned grief rather than the outcry of unreconciled sorrow, and moves one the more for its calm simplicity. Of the other songs composed to Rückert's verses perhaps *Ich bin der Welt abhanden gekommen* and *Um Mitternacht* are the most appealing. The latter song begins with an introduction *pianissimo* of four bars, made up of that oft-recurring motif which typifies the silent darkness and makes it seem almost tangible. The great climax *fortissimo* at the close is not only a magnificent burst of sound but evolves convincingly from that which precedes.

The news that Gustav Mahler had consented to go to New York and become the director of the Metropolitan Opera House aroused the greatest interest in the musical world of two continents. Already the report of his successor at Vienna — where he practically revolutionized conditions at the Royal Opera — had spread across the sea. The meager opportunities for hearing his works which had been offered America were yet in themselves sufficient to stimulate serious discussion concerning this new force in music — for that it was indeed a new force, necessary and worthy to be reckoned with — was indisputable. Therefore it is hardly as a stranger that America welcomes Dr. Mahler to her shores. She already recognizes him as a great conductor, a great composer, and a man who impresses his individuality on everything he touches. Indeed one may safely say that his almost fanatic enthusiasm for the cause he upholds, his earnestness in thrusting aside all that interferes in any way with the attainment of his ideal, and the courage and perseverance with which he meets every obstacle, make him one of the most interesting figures in the musical world of to-day.

MABEL W. DANIELS.

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GUSTAV MAHLER

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BREITKOPF & HÄRTEL have announced the publication, in the near future, of three very important biographical works: Thayer's *Beethoven*, Chrysander's *Handel*, and C. F. Pohl's *Haydn*. All three of these works are considered the most authoritative biographies of these composers. It is a curious fact that, in each instance, the author died before completing his task, but incomplete volumes have already been published. Breitkopf & Härtel have taken over these books from their several publishers and the final work has been intrusted to the most eminent German scholars, as follows: To Dr. Hugo Riemann the *Beethoven*, to Dr. Max Seiffert the *Handel*, and the labor of completing the *Haydn* has been placed in the hands of a committee, among whom are Dr. Eusebius Mandyczewski, Pohl's successor at the library of the Society of the Friends of Music, Vienna, Dr. Guido Adler, Dr. von Hase, and Dr. Luntz. The *Haydn* volumes are to be ready for the hundredth anniversary of Haydn's death, May, 1909.

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THE author of this book is director and founder of the London College for Choristers. Mr. Bates' theories are the result of many years of experience in the development and training of the child voice, in which he has had much success. The book has been written chiefly for the use of those having boy choirs in charge; its lessons are practical, the exercises and diagrams are useful and clear, and will be found of great value to choirmasters and school teachers.

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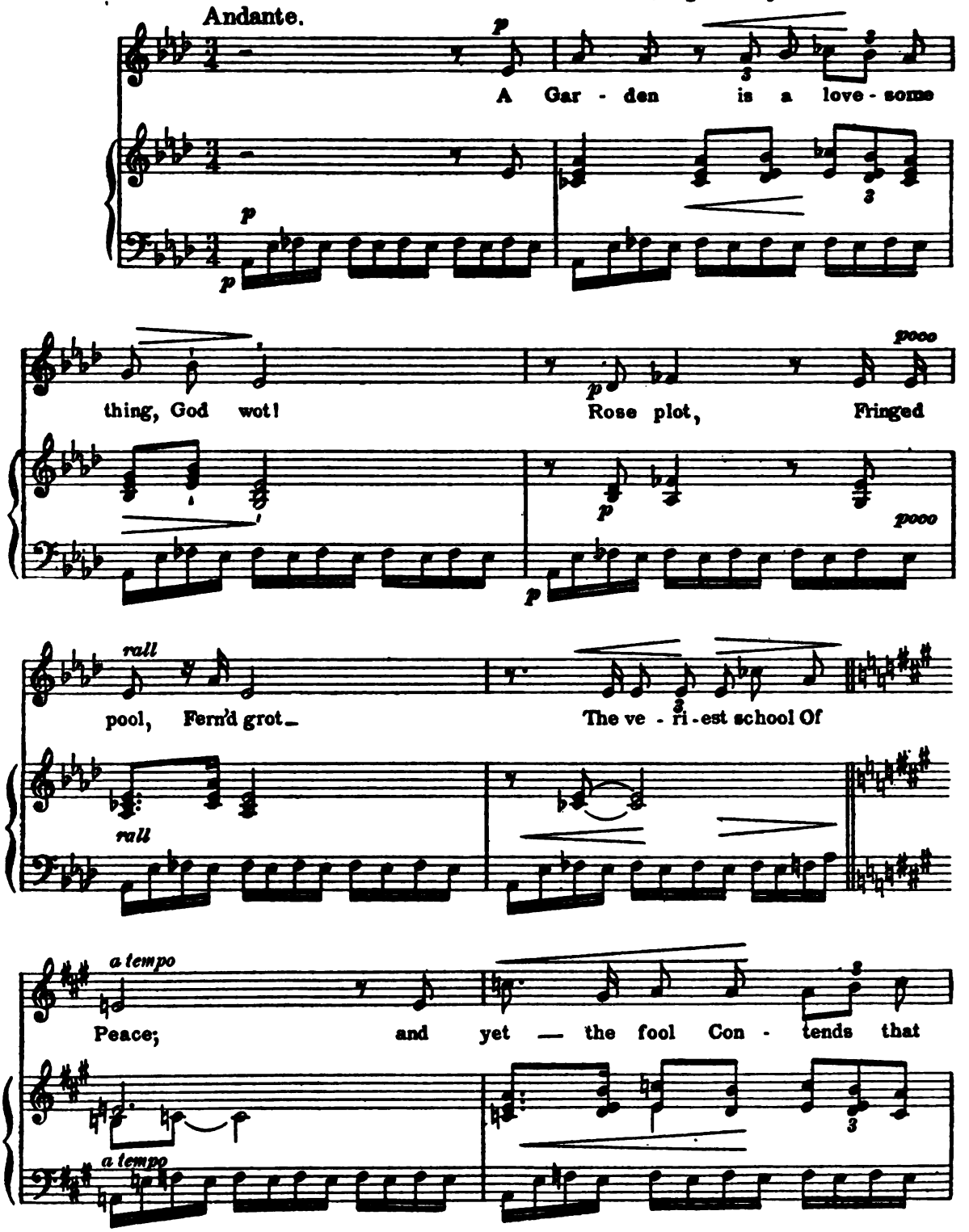
Andante.
A Gar - den is a love - some
thing, God wot!
Rose plot, Fringed
pool, Fern'd grot_
The ve - ri - est school Of
Peace; and yet — the fool Con - tends that
rall
a tempo

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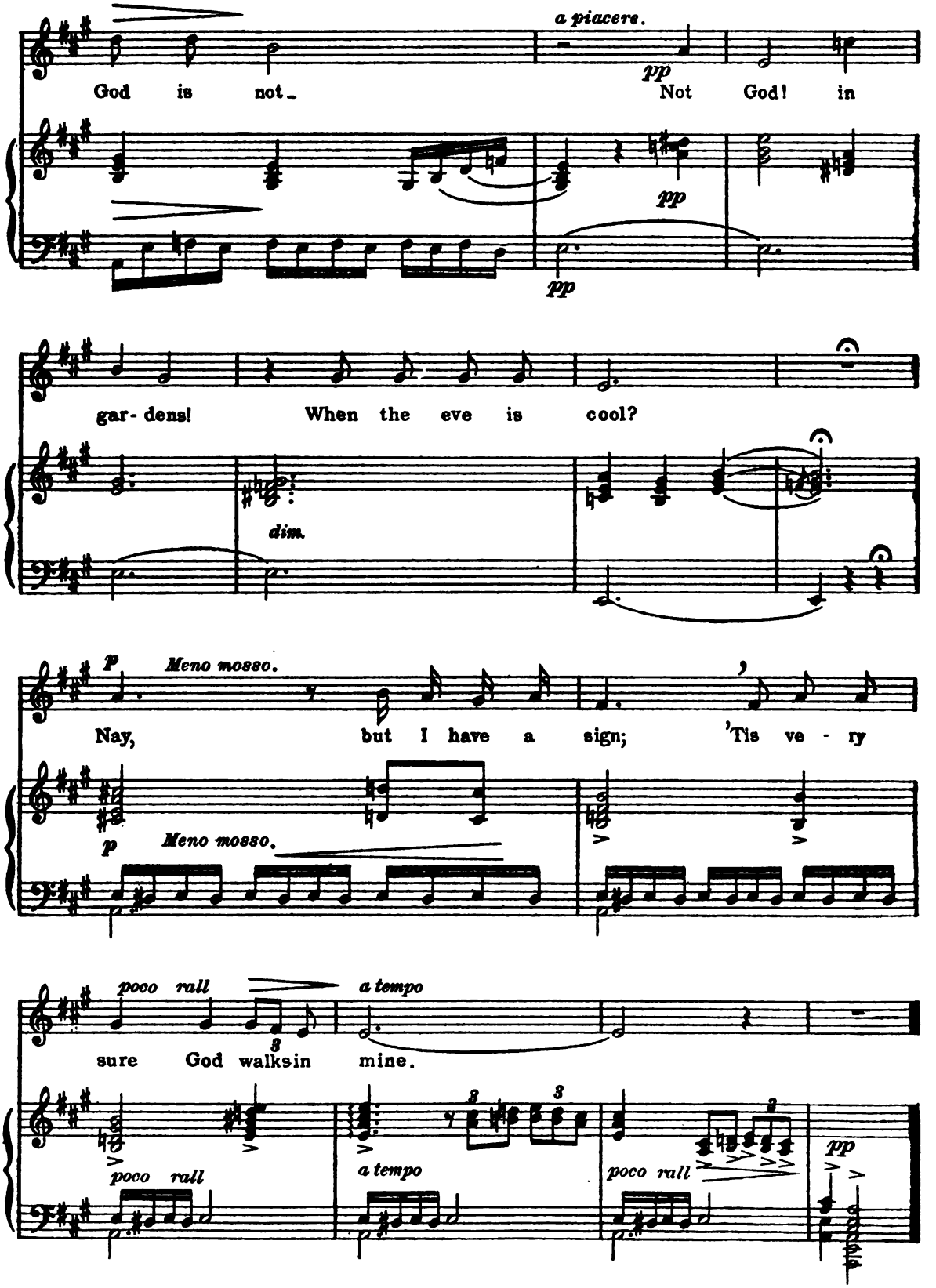
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